

MUSICAL COURIER

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A WEEKLY JOURNAL

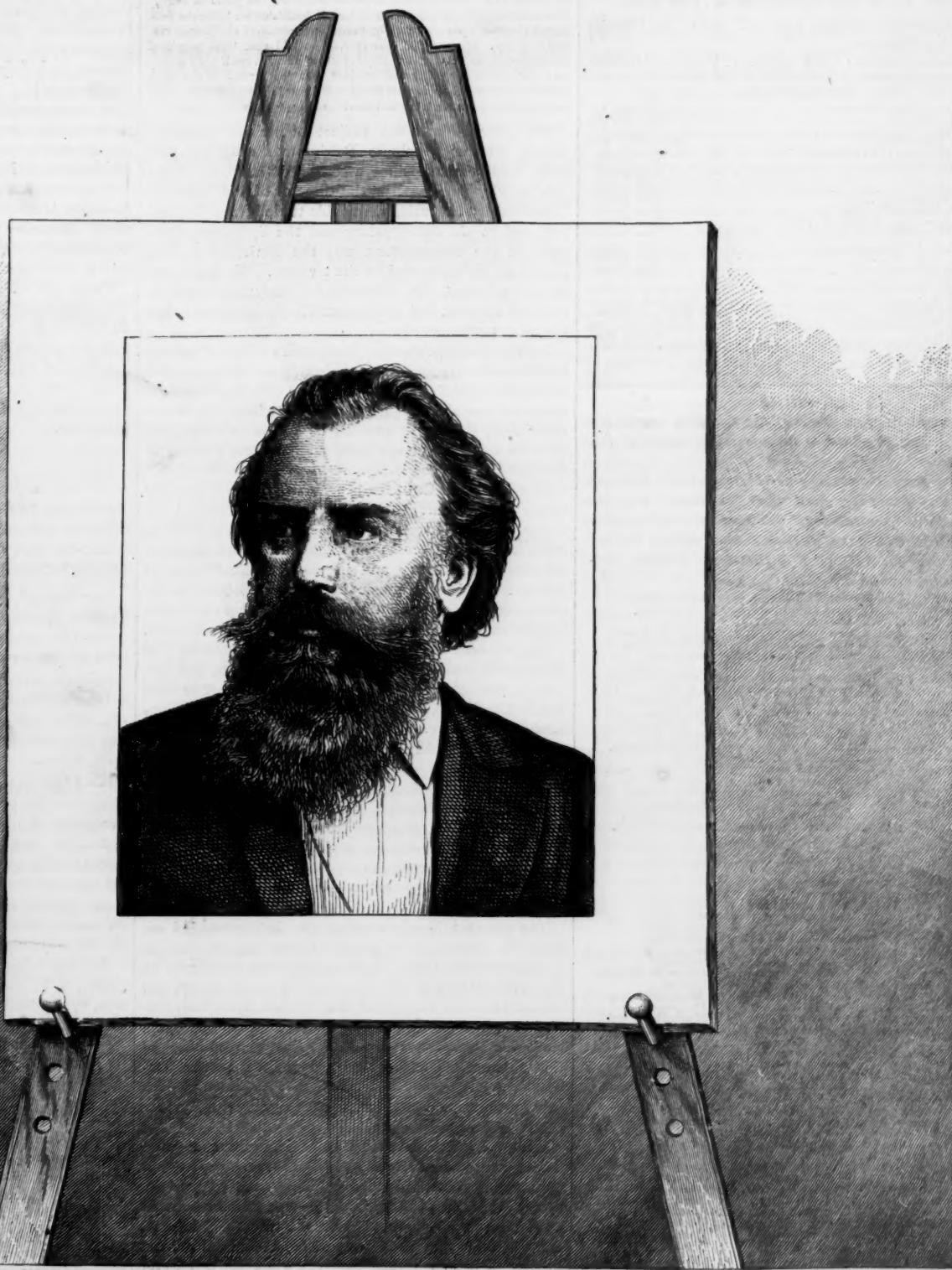
DEVOTED TO

MUSIC AND THE MUSIC TRADES.

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WHOLE NO. 328.



JOHANNES BRAHMS.

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NEW YORK, WEDNESDAY, MAY 26, 1886.

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OTTO FLOERSHEIM.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti,	Ivan E. Morawski,	William Mason,	P. S. Gilmore,
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Etelka Gerster,	Maude Granger,	Fanny Davenport,	S. B. Mills,
Nordica,	Fanny Davenport,	Janauschek,	E. M. Bowman,
Josephine Yorke,	Janauschek,	Genevieve Ward,	Otto Bendix,
Emilia Ambre,	Genevieve Ward,	May Fielding,	W. H. Sherwood,
Emma Thurby,	May Fielding,	Ellen Montejo,	Stagno,
Teresa Carreño,	Ellen Montejo,	Lilian Olcott,	John McCullough,
Kellogg, Clara L.—,	Lilian Olcott,	Louis Gage Courtney,	Salvini,
Minnie Hauk,	Louis Gage Courtney,	Richard Wagner,	John T. Raymond,
Materna,	Richard Wagner,	Theodore Thomas,	Lester Wallack,
Albani,	Theodore Thomas,	Dr. Damrosch,	McKe Rankin,
Annie Louise Cary,	Dr. Damrosch,	Campanini,	Boucault,
Emily Winant,	Campanini,	Guadagnini,	Osmund Tearle,
Lena Little,	Guadagnini,	Constantin Sternberg,	Lawrence Barrett,
Mario Celli,	Constantin Sternberg,	Dengremont,	Rossi,
Chatterton-Borner,	Dengremont,	Galassi,	Stuart Robson,
Mme. Fernandez,	Galassi,	Hans Balatka,	James Lewis,
Lotta,	Hans Balatka,	Arbuckle,	Edwin Booth,
Minnie Palmer,	Arbuckle,	Liberati,	Max Treuman,
Donaldi,	Liberati,	Ferranti,	C. A. Cappa,
Marie Louise Dotti,	Ferranti,	Anton Rubinstein,	Montegriffo,
Geisinger,	Anton Rubinstein,	Del Puente	Mrs. Helen Ames,
Fuchs-Madi,—,	Del Puente	Josephy,	Marie Litta,
Catherine Lewis,	Josephy,	Mme. Julia Rive-King,	Emil Scaria,
Zélie de Lussan,	Mme. Julia Rive-King,	Hope Glenn,	Hermann Winkelmann,
Blanche Roosevelt,	Hope Glenn,	Louis Blumenberg,	Donizetti,
Sarah Bernhardt,	Louis Blumenberg,	Frank Vander Stucken,	William W. Gilchrist,
Titus d' Ernesti,	Frank Vander Stucken,	Ferdinand von Hiller,	Johannes Brahms,
Mr. & Mrs. Geo. Henschel,	Ferdinand von Hiller,	Robert Volkmann,	Meissner,
Charles M. Schmitz,	Robert Volkmann,	Julius Rietz,	Morris Moaskowski,
Friedrich von Flotow,	Julius Rietz,	M. P. Fitch,	Anna Louise Tanner,
Franz Lachner,	M. P. Fitch,	E. A. Lefebre,	Filoteo Greco,
Heinrich Marschner,	E. A. Lefebre,	Ovide Musard,	Wilhelm Juncz.
Frederick Lax,	Ovide Musard,	Anton Udvadai,	Fannie Hirsch,
Nicole Calvano,	Anton Udvadai,	Alcuin Blum,	Michael Banner,
William Cortney,	Alcuin Blum,	Joseph Koegel,	Dr. S. N. Penfield,
Josef Standigl,	Joseph Koegel,	Dr. José Godoy,	F. W. Riesberg,
Lulu Veling,	Dr. José Godoy,	Carlyle Petersilea,	Emmons Hamlin,
Florence Clinton-Sutro,	Carlyle Petersilea,	Carl Reiter,	Otto Sutro,
Calina Lavallee,	Carl Reiter,	George Gümder,	Carl Faleten,
Clarence Eddy,	George Gümder,	Emil Liebling,	Belle Cole,
Franz Abt,	Emil Liebling,	Van Zandt,	Carl Millöcker,
Fannie Bloomfield,	Van Zandt,	W. Edward Heimendahl,	Lowell Mason,
S. F. Jacobsohn,	W. Edward Heimendahl,	Mme. Clemilli,	Georges Bizet,
J. O. Von Prochazka,	Mme. Clemilli,	Hans von Billow,	John A. Brookhaven,
Edvard Grieg,	Hans von Billow,	Clara Schumann,	Edgar H. Sherwood,
Eugenio D'Albert,	Clara Schumann,	Joachim.	Ponchielli,
Lili Lehmann,	Joachim.	Samuel S. Sanford.	Edith Edwards,
William Candideus,	Samuel S. Sanford.	Franz Liszt.	Pauline L'Allemand.
Franz Rummel,	Franz Liszt.		Verdi.

S. LOUIS has also contributed an auxiliary fund toward the maintenance of an annual season of opera by the American Opera Company. A meeting of ladies and gentlemen was held in Exposition Hall, in that city,

last Friday evening and the following resolutions were adopted:

Resolved, That this meeting approve the plan of having an American opera company, with auxiliary organizations in the principal cities, and that St. Louis will form an auxiliary company with a capital of \$50,000, three-fourths of which is to be invested in the stock of the parent company and one-fourth retained for the use of the local company, said organization to be formed at once, and the amount to be invested in the stock of the parent company.

CRITICISM IN BALTIMORE.

IN the last issue of THE MUSICAL COURIER there appeared an editorial on Baltimore and the causes to which the failure of the American Opera Company's season in that city were to be attributed. The following is the manner in which this editorial was treated by the most influential daily newspaper published in Baltimore, the Baltimore *Sun*:

MOURNFUL MUSIC.

We are sorry to learn from the New York MUSICAL COURIER that of the five large cities in which the American Opera Company gave performances the only one in which the company lost money was Baltimore, where the four performances netted a loss of twelve thousand dollars. In Philadelphia the receipts of the company paid its expenses, but left little beyond. Baltimore and Philadelphia are consequently set down as "the least musical communities in this country, with the odds in favor of Philadelphia." Our local musical institutions are said to be in "a hopeless condition," and "the root of the evil" is to be found, we are told, "in the so-called Peabody Conservatory of Music, * * * in which charlatanism instead of art reigns, and where personal influence sways in the place of merit." The arraignment is a bitter one; how far it is justifiable we leave the public and those who have profited by the training obtained at the conservatory to judge. We are glad, however, to be told that "the people of Baltimore love music as well as those of other cities," even if they patronize it less, and although they are notified that "as a result of the latest experience there will be no more grand opera heard in Baltimore for many years to come," we hope they will survive it.

Our editorial was the subject of serious comment among musical people in Baltimore during the past week, and we have since ascertained that one of the reasons why Mr. Hamerik, the director of the Peabody Conservatory of Music, was unable to do justice to himself, and to the conservatory and the Symphony Concerts at the conservatory, was the limited resources placed at his command by the trustees. We have also understood that Mr. Hamerik has only succeeded in securing the past and present small appropriations after the most strenuous efforts.

It therefore appears that the trustees of the Peabody Institute are responsible for the condition of things, and we would probably have come to that conclusion had we not seen the above editorial comment from the Baltimore *Sun*, for it has enabled us to discover the real offender against musical taste and musical culture in Baltimore. It is the Baltimore *Sun* itself.

THE MUSICAL COURIER is a musical journal, devoted to the development of the art of music in America. It is published in New York, but is not a local journal, as it has its correspondents in all large centres, and circulates all over this country and in many musical cities of Europe. It is, like music itself, cosmopolitan in its character, with a special tendency favorable to a higher culture and dissemination of music throughout this land.

Our editorial in last week's issue was dictated in the same spirit which has dictated in past years, and frequently does at present, the editorials on music in Boston, in Cincinnati, in San Francisco, and even in England and Germany. The discussions arising from these editorials have always been considered from an intellectual point of view and with the ultimate purpose that the communities referred to should be benefited and musical culture advanced. The only instance where so important a matter has been treated *à la badinage* is in Baltimore and the offender is the Baltimore *Sun*, which hopes that if no more grand opera shall be heard in Baltimore for many years to come the people of Baltimore will survive it.

The question here is whether the Baltimore *Sun* reflects the opinion of the people of that city or whether it misrepresents them. Judging from the attendance at the performances of the American Opera Company, and also at the one concert of the Boston Symphony Orchestra, which occurred a few weeks prior to the opera performances, the *Sun* seems to reflect the opinions of Baltimoreans. The number of persons at these performances was comparatively so small that it seemed to indicate that Baltimoreans can survive if grand opera never shall be heard in that city.

However, we believe that all this indifference and lethargy is primarily due to the Baltimore *Sun*. For a half century this daily paper—which, by the way, is the only large daily published in this country without an editorial opinion—has been before the public in Baltimore, and the only time when it interested itself in music was in 1852, during an Oriole Festival, when the proprietor gave a few free concerts in front of the *Sun* office, and then what was done? A New York band (the 7th Regiment's) was sent for, as there was no military band in Baltimore that was equal to the occasion—in the *Sun's*

opinion. Such was the result of the influence of the Baltimore *Sun* upon music in that city, that after decades had passed, during which that paper was read, not a sufficient number of musicians could be mustered in the big city of Baltimore to give an out-door concert for the *Sun*, since the only brass band in that city—consisting of about forty men, mostly indifferent players—had been engaged by the rival paper, the *American*.

We state that the above instance is the only one when the Baltimore *Sun* interested itself for music in Baltimore, and that instance was not a voluntary one. Its so-called criticisms on musical matters have been the subject of ridicule for years past. Although one of the wealthiest newspapers on the American continent, instead of securing the services of a competent critic and attracting the attention of its constituents to musical affairs from a lofty or intellectual basis, it economically prefers to send a police reporter to concerts and operatic performances, and coolly states that Baltimoreans can survive even if grand opera shall never again be heard in that city! What can be expected by the citizens of Baltimore if its leading daily journal virtually informs them that grand opera is a superfluous commodity? What is the position of an artist in that community when the most influential daily paper there states that the people need not hear one of the highest forms in the musical art, grand opera? How can any improvement in music take place in Baltimore under such depressing circumstances? What is the future of a young musical student in a city where higher musical art forms are discouraged?

Is there any field for so thorough and excellent a musician and composer as Mr. Hamerik in a city where the greatest journal displays an absolute opposition to music as an art?

What becomes of Mr. Heimendahl's prospects in the direction of Philharmonic concerts with a police reporter of the Baltimore *Sun* criticising the first one and the paper itself demonstrating its ignorance of first principles in music several months prior to these concerts?

These are most important questions and should be fully considered by all earnest lovers of good music in Baltimore, and we know there are thousands of them in that city notwithstanding the Baltimore *Sun*. Hitherto grand opera has been the loser in Baltimore. Who will be the loser should grand opera not be heard in that city again for years to come? Evidently not the Baltimore *Sun*.

HOME NEWS.

—Clara Louise Kellogg left for Europe last Wednesday on the Germanic.

—The Alice Oates Opera Company has gone to pieces. We hope this was the final end.

—M. Ovide Musin left for Europe on the Germanic on Thursday and will return in September.

—The out-door concerts of the military band at West Point are now attracting large audiences.

—Jules Levy, the cornetist, is playing open-air concerts in Druid Hill Park, Baltimore, every afternoon.

—The last private concert of the Yonkers Glee Club took place on Monday night. The Philharmonic Club, of New York, assisted.

—Light opera at twenty-five cents admission is flourishing at the Baltimore Academy of Music, Baltimore, under the management of J. H. Conway.

—The new Central Park Garden, where orchestral concerts will be given under the direction of Adolph Neuendorff, will open next Sunday evening.

—McCaull's Opera Comique Company will inaugurate the summer season at the Boston Museum on Monday, May 31, with the production of their great success, "The Black Hussar."

—The Camilla Urso Concert Company appears in Geneva, N. Y., to-night; Brockport, May 27; Lockport, 28; Batavia, 29; Buffalo, 31, and Detroit, June 1. F. E. Davis is the business manager.

—A complimentary concert was given to the Rev. N. B. Thompson at the church in West Twenty-fifth-st. on Wednesday evening. The Meigs sisters, Mr. Frank Lincoln and Mrs. Harriet Avery were among the performers.

—A farewell concert has been tendered to Signor del Puente, whom the vicissitudes of the last two seasons have left in a not too prosperous condition. It will take place at Chipping Hall on Friday evening next, and Mlle. Fohström, Miss Marie Engle, Mme. Lablache, Signor Giannini and other artists are announced for the occasion.

—A despatch from Chicago last Saturday stated that Colonel Mapleson, manager of Her Majesty's Opera Company, confessed judgment this afternoon in the Superior Court in favor of the Chicago Opera House Company for \$4,000. This move was thought to have been made to prevent the striking orchestra of the company from attaching the box receipts. Colonel Mapleson is to receive a benefit to-night.

Liszt, Satter and Hopkins.

the Editors of the Musical Courier:

LTHOUGH it may not be of the slightest importance, still since it is not always pleasant to be always presented (as has been my lot for a matter of some twenty or more), perhaps you will allow me to state that you were *curiously* correct in your late assertion that I approved of your amply articles about Liszt in your paper by a certain *He*us sore-head pianist.

There are few well-informed students of music who are ignorant of the main facts stated in the two articles which have appeared about Liszt, and the rhapsodic gush which forms the rest of the matter is valueless except as a blatant example of their imitation of Liszt's own style of literature as evidenced in his "Life of Chopin."

Unless when he has something to state, worth stating to thinkers and scholars, a scribbling pianist is to my mind only one degree above a babbling woman, and when the subject of such scribbling is a hoary and venerated celebrity, only a little older than the scribbler himself, and a celebrity to whom all musical Christendom has bowed the knee for half a century, the exhibition to me, at least, is a very sad one and smacks of senile spite.

Liszt has at least atoned for youthful and mature lapses by two most extraordinary achievements, practical and psychological:

- I. The resignation and reformation of a dissolute life.
- II. The voluntary abdication of the applause as well as of the emoluments of public playing, in which he was confessedly supreme.

Who before has ever done one-tenth part as much? The assertion of pianist that Liszt is "no composer" is a wilful, albeit an old and traditional, libel of smatterers who are content to take things up second-hand. The pianist *knows* better than to write such drivel, for he is no "smarter," but that he puts such drivel on paper is only characteristic of the animal, and in perfect keeping with the hero of certain honorable (?) tricks played by him years ago on his best friends in Vienna, Copenhagen, New York and (even on the venerable Moscheles himself) in Leipzig.

It would be in better taste for the branded libeller to remain within the shell of his artistic obscurity rather than to obtrude upon the public his abuse of a revered master, "the latchet of whose shoes" the former is not "worthy to unloose." If such libels are to be written, far better to put them in posthumous papers, that is, if the libeller has a grain of sense, of which, however, I believe he was never accused.

To me—and I may be all wrong—it seems that the created being who has himself created such piano works as the "Gnomereigen" and the twelfth Rhapsody, the Paraphrases on Schubert's songs, and on Gounod's and Wagner's themes, and such orchestral works as the "Die Hunnenschlacht" and "Tasso," "Les Préludes" and "On the Mountain," must be just a little of a composer.

Criticasters harp unceasingly upon the immense amount of mediocre work written by Liszt, but it is foolish harping, to my thinking. Gold is just as good whether it comes from a high or a low grade of quartz, and genuine artistic gold is so rare in these degenerate days of fraudulent pretension that we ought to fall low on our knees in deepest gratitude to God when we find it instead of carpings at its habilitum.

To digress a little let it be remarked that the world of music consists of:

- I. Heart.
- II. Head.
- III. Muscle.

Heart (folk-song) is good, and is often immortal.

Head (counterpoint) is also good, but is less frequently immortal.

Muscle (technics) is less good and is *never* immortal. It is like the "wind which passeth away," and the "places which knew it not more." It is a "flash in the pan," a beautiful mirage, a snare and a delusion; it is like "the laughter of fools," but O how entrancing while they all last! But as for their immortality—No, no! They have no immortality.

Now let the three be combined in blessed trinity and we have heart, head and muscle composing the adorable godhead before which we all uncover our heads and *keep them uncovered*.

What folly, then, to worship either the sentimental or the intellectual, or the merely technical by themselves! Granted, that in depth of feeling Liszt falls below Beethoven, Wagner, or even Gounod; in logical gradations of tonal color below Berlioz; in corelative sequence below Schumann; in melodic resource below Schubert, and in contrapuntal devices below Mendelssohn; furthermore, that in lyric creation he is below fifty composers which might be named. He has been, and is to-day, the noblest example of a noble combination of the noblest musical attributes vouchsafed to any mere mortal, and my firm belief is that it will yet take fifty years of earnest study before the world can do justice to Liszt's genius, leaving out his technical phases altogether in which he was confessedly the greatest.

Away with your mere copyists! We have no lack of them. Parrish Alvars, the harpist, invented what Thalberg patented and on which both were immortalized. They called Rossini "Signor Crescendo" in derision when he was young, but he showed the world that he had something more in him than a *crescendo* by drums and trombones.

In like manner will the world learn that Liszt's brains will live longer than his fingers, and mere Littlebat Titmouse pianists, who charm silly young maids and sentimental, scraggy old ones, should

take a lesson therefrom and Charles Lamb's advice at the same time, as follows:

" For we should silently adore
Mysterious truths and not explore."

Pardon so long a screed, Messrs. Editors. None knows better than I the utter hopelessness of trying to infuse reverence or love of immortal truth into the mind of the average musician, but if all musicians resembled the average, then, truly, the cause of philosophic musical art were indeed in bad plight and musical professors would be reduced as low in morality as the average church professor and you know that that would be deplorable.

JEROME HOPKINS.

46 East Fourteenth-st., New York, May 8, 1886.

Liszt—Satter—Heimendaal.

BALTIMORE, Md., May 20, 1886.

Editors Musical Courier:

THE fact that you mentioned my name in a leader two weeks ago as heartily endorsing Dr. Satter's attack on Liszt may convey a wrong impression upon your readers with regard to my views on the subject. Allow me, therefore, to address a few words to you.

I have carefully read over Dr. Satter's article and have not communicated with you earlier because I was waiting for the conclusion which is contained in yesterday's issue.

I am certainly not one of those musicians who see in Liszt the central sun of our contemporary musical world. I am far from considering him "the" composer of the day, still less of the future. In my estimation he cannot be placed side by side with the romanticists or the classics, yet I should not like to see him eliminated from the list entirely, for we have accepted as composers a good many writers who are not on a plane with Liszt.

Dr. Satter's article may contain many true remarks, the truth of which, however, does not justify him in conceiving an article, which, instead of being a criticism, which it perhaps was intended to, contains almost nothing but slanderous abuse.

His acknowledgment of Liszt's great qualities seems to me a veil but too transparent to hide from view a mountain of animosity and jealousy. And what have episodes of Liszt's private life to do with the composer Liszt?

To be sure a great farce is being played in musical circles on the other side of the Atlantic, in which the veteran Abbé plays the principal figure and which, in order to be complete, only needs Von Bülow's co-operation, but I am inclined to lay the blame to the too ardent enthusiasm of his followers. I have too much reverence for what Liszt has accomplished to read with pleasure articles like Dr. Satter's. Liszt's ideas may not strike me as original, and his working out of them sometimes mechanical (compare the two editions "Etudes" and "Grandes Etudes"), his themes may not be broad enough to effectively portray the often great ideas he wanted to illustrate, yet I cannot help admiring the unbounded enthusiasm which often beset him while at work. We must also not forget that he was the inventor of the symphonic poem, a form which has been adopted by composers of all colors—an ample proof of its necessity and practicability.

Believe me, gentlemen, very truly yours,

W. EDWARD HEIMENDAHL.

FOREIGN NOTES.

....The price of a reserved seat at Bayreuth is twenty marks (\$5.00) a performance.

....Wagner's "Götterdämmerung" will be given for the first time at Dresden by the end of this month.

....Joncières's opera, "Le Chevalier Jean," met with great success at the Berlin Royal Opera-House, on Saturday a week ago.

....Alexander Guilmant, the great Paris organist, has just inaugurated the ninth annual series of organ concerts at the Trocadéro.

....Emperor William has bought for 20,000 marks (\$5,000) from Forest Manager Manuel, at Burgdorf, the original manuscript of "The Watch on the Rhine."

....Vianesi conducted on the 8th inst., at Paris, Liszt's "St. Elizabeth," in the presence of the composer. The soloists were Mmes. Schroeder, Masson and Cremer and Messrs. Faure, Anguez and Soum. Guilmant played the organ part.

....At a recent competition for an organist's post in London, a Belgian candidate retiring from the contest remarked upon the scant courtesy shown to the gentlemen present. The vicar showed the too-often observable clerical want of sympathy, and said he did not recognize testimonials, as though musicians of high standing were not to be credited in their written statements!

....*Svenska Musik Tidningen* of Stockholm says: M. Oscar Comettant, the well-known musician and writer, is commissioned by the French Government to go to Sweden, Norway and Denmark in order to collect information about their national music. Their melodies are looked upon as some of the most original and interesting to be had among its kind. M. Comettant has already left Paris for Scandinavia.

....On the 10th inst. the Young Composers' Union of Belgium gave its second concert at the Grand-Harmonie, in Brussels, when the following new works were performed: "Breydel et de Coninck," cantata for soli, chorus and orchestra, by Léon Dubois; "Airs de Ballet," suite for orchestra, by Léon Jehin; symphony, by Jan Blockx; symphonic poem "Song of Songs," for sol,

chorus and orchestra, by Degreef; and prelude and andante, for orchestra, by Agniesz.

...."Tannhäuser," which was given for the first time in Rome last month at the Apollo Theatre, has met there with the most enthusiastic reception.

....As the fiances of King Ludwig of Bavaria have run short, the Bayreuth Opera will this year not be subsidized. The orchestra will be paid out of the receipts, and the artists have, it is alleged, volunteered to sing for nothing.

....The celebrated Heckman string quartet, of Cologne has been heard with great success at Rome, where they rendered at their first soirée Beethoven's E flat quartet, op. 12; Schumann's A major, Schubert's D minor, and two movements from Brahms's B flat major quartet.

....The candidates for the new directorship of the Brussels Théâtre de la Monnaie are Messrs. Bernard, Alhaiza and Coulon and a partnership offer from Joseph Dupont, the great conductor, and Lapisida, business manager. This latter seems to be the most preferable arrangement.

....Mr. Johann Strauss, the composer, is much discomposed by criticisms on his change of creed, and frankly declares that he embraced Protestantism because the Catholic canons forbade his marrying the third time, as he desired, and as Austrian law is similarly severe he has been naturalized as a German citizen.

....The death is announced from Genoa of the composer Giovanni Rossi, at the age of fifty-nine. Rossi enjoyed an extensive reputation in Italy. A monument is to be erected in his honor at Parma, where from 1864 to 1873 he was director of the conservatory of music. Rossi was born at Borgo San Domino, near Parma, on August 5, 1828.

....The Paris Grand Opera has made money with Gayarre, the Spanish tenor, who drew on an average 20,000 frs. per evening. His principal success he made in "L'Africaine." The next revival at the Grand Opera will be Saint-Saëns's "Henry VIII.," the principal parts of which will be sung by Mmes. Caron and Richard and Messrs. Sellier and Lassalle.

....Negotiations are going on with the Swedish Royal Opera Company, belonging to Kongliga Opera, Stockholm, and the impresario of Her Majesty's Theatre, London, for giving representations during the coming season. The following are likely to be performed: "Romeo and Julia" (Gounod), "Paul et Virginie" (Massé), "Carmen," "Rienzi," "Lohengrin," "The King for One Day" (Adams), and "The Vikings" (by Hallström). Thirty members of the chorus and several members of the Swedish orchestra at Kongliga Opera and several of the principal soloists will go to London.

....About one-half of the sum required for the projected Weber statue to be erected in the composer's native town, Eutin, has so far been subscribed for. Hopes are still entertained by the committee that sufficient funds will eventually be forthcoming, not only for the above purpose, but likewise for the acquisition by the nation of the small house where the composer of "Freischütz" first saw the light. To be sanguine is one of the cardinal virtues of festival committees, and hopefulness displayed under circumstances so little promising constitutes in itself an element of ultimate success, though it may now appear somewhat doubtful whether the Weber statue will be far enough advanced to be unveiled at the centenary of the composer's birth in December next.

...."It is not the usual thing," says the *St. James's Gazette*, "for babies to be christened in private broughams, nor for ladies to act as the officiating clergymen. A child was christened, nevertheless, the other evening in these circumstances, the lady who did the deed being no other than Mme. Marie Röze. As Mme. Röze and her husband were driving away from a Liverpool theatre stage-door, a woman thrust her baby in at the window of the carriage with a request that the famous singer would christen it. Mme. Röze demurred at first, but finally consented. She was to be allowed to choose a name. Out of compliment to her husband she suggested Henrietta, but Colonel Mapleson nervously declined the honor. Ultimately the baby was christened Marie Röze Connolly; and Colonel Mapleson, feeling that he had been somewhat ungracious, appeased his conscience by making it a gift of nine and seventeen."

...."Don Cæsar" will be withdrawn from the bills of Wallack's Theatre after Friday's performance, and Dellinger's opera will be succeeded Saturday by Audran's newest achievement, which bears, in its English garb, the title "The Crowning Hen."

....The Church Choral, under the musical direction of H. R. Palmer, musical doctor, closed its sixth season with concert of the senior centres on Monday evening, May 24. These centres consist of nearly five hundred voices, who give an excellent program of miscellaneous music, including "Inflammatus et Accensus," from Rossini's "Stabat Mater"; "Great is the Lord," by Dr. W. Calcott; "Blessed is the People," by Righini; "Jerusalem," by Henry Parker, and "I waited on the Lord," Mendelssohn. Eminent soloist and instrumental artists assisted. On Tuesday evening, May 25, the advanced centres, consisting of four hundred voices, rendered Mendelssohn's xcvith psalm, the cantata "Fair Ellen," by Max Bruch; "Unfold ye Portals," from Gounod's "Redemption" and "Gipsy Life," by Schumann. Soloists and an orchestra of forty assisted the chorus. There are 2,000 pupils in the junior centres of the Church Choral Union who have been instructed in the rudiments of music, but who did not appear at the above mentioned concert.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti.	Ivan E. Morawski.	William Mason.
Sembach.	Clara Morris.	P. S. Gilmore.
Christine Nilsson.	Mary Anderson.	Neupert.
Scalchi.	Sara Jewett.	Hubert de Blanck.
Trebelli.	Rose Coghlan.	Dr. Louis Maas.
Marie Roze.	Chas. R. Thorne, Jr.	Max Bruch.
Anna de Bellucca.	Kate Claxton.	L. G. Gottschalk.
Etelka Gerster.	Maude Granger.	Antoine de Kontski.
Nordica.	Fanny Davenport.	S. B. Mills.
Josephine Yorke.	Janauschek.	E. M. Bowman.
Emilie Ambré.	Genevieve Ward.	Ottó Bendix.
Emma Thurby.	May Fielding.	W. H. Sherwood.
Teresa Carreño.	Ellen Montejo.	Stagno.
Kellogg, Clara L.—.	Lillian Olcott.	John McCullough.
Minnie Hauk.	Louise Gage Courtney.	Salvini.
Materna.	Richard Wagner.	John T. Raymond.
Albani.	Theodore Thomas.	Lester Wallack.
Annie Louise Cary.	Dr. Dittersdorf.	McKee Rankin.
Emily Winant.	Campagni.	Boucault.
Leontine.	Guadagnini.	Osmund Tearie.
Mario Celli.	Constantin Sternberg.	Lawrence Barrett.
Chatterton-Bohrer.	Dengremont.	Rossi.
Mme. Fernandes.	Galassi.	Stuart Robson.
Lotta.	Hans Balatka.	James Lewis.
Minnie Palmer.	Arbuckle.	Edwin Booth.
Donald.	Liberati.	Max Treuman.
Marie Louise Dotti.	Ferranti.	C. A. Cappa.
Geisinger.	Anton Rubinstein.	Montegriffo.
Fuchs-Madi.—.	Del Puente.	Mrs. Helen Ames.
Catherine Lewis.	Josef.	Maria Litta.
Zélie de Lussan.	Mme. Julia Rive-King.	Emil Scaria.
Blanche Roosevelt.	Geo. Gleann.	Hermann Winckelmann.
Sarah Bernhardt.	Louis Blumenberg.	Donizetti.
Titus d' Ernesti.	Frank Vander Stucken.	William W. Gilchrist.
Mr. & Mrs. Geo. Henschel.	Ferdinand von Hiller.	Ferranti.
Charles M. Schmitz.	Robert Volkmann.	Johannes Brahms.
Friedrich von Flotow.	Julius Rietz.	Meyerbeer.
Franz Lachner.	Max Heinrich.	Moritz Moszkowski.
Heinrich Marschner.	E. A. Lefebre.	Anna Louise Tanner.
Frederick Lax.	Ovide Musin.	Filoteo Greco.
Nestore Calvano.	Anton Udvardi.	Wilhelm Junc.
William Courtney.	Alcina Blum.	Fannie Hirsch.
Josef Staudigl.	Joseph Koegel.	Michael Banner.
Lulu Veling.	Dr. Jos. Godoy.	Dr. S. N. Penfield.
Florence Clinton-Sutro.	Carlyle Petersilea.	F. W. Riesberg.
Calixa Lavallée.	Cari Ketter.	Emmons Hamlin.
Clarence Eddy.	George Gemünden.	Otto Sutro.
Franz Abt.	Emil Liebling.	Carl Felsen.
Fannie Bloomfield.	Van Zandt.	Belle Cole.
S. E. Jacobsohn.	W. Edward Heimendahl.	Carl Millöcker.
O. Von Prochaska.	Mme. Clemelli.	Georges Bizet.
Edward Grieg.	W. Waugh Lauder.	John A. Broekhoven.
Eugene D'Albert.	Hans von Bülow.	Edgar H. Sherwood.
Lili Lehmann.	Clara Schumann.	Ponchielli.
Willibald Cändius.	Joachim.	Edith Edwards.
Franz Rummel.	Samuel S. Sandford.	Pauline L'Allemard.
Blanche Stone-Barton.	Franz Liszt.	Verdi.
Thomas Ryan.		
Achille Errani.		

S. LOUIS has also contributed an auxiliary fund toward the maintenance of an annual season of opera by the American Opera Company. A meeting of ladies and gentlemen was held in Exposition Hall, in that city,

last Friday evening and the following resolutions were adopted:

Resolved, That this meeting approve the plan of having an American opera company, with auxiliary organizations in the principal cities, and that St. Louis will form an auxiliary company with a capital of \$50,000, three-fourths of which is to be invested in the stock of the parent company and one-fourth retained for the use of the local company, said organization to be formed at once, and the amount to be invested in the stock of the parent company.

CRITICISM IN BALTIMORE.

In the last issue of THE MUSICAL COURIER there appeared an editorial on Baltimore and the causes to which the failure of the American Opera Company's season in that city were to be attributed. The following is the manner in which this editorial was treated by the most influential daily newspaper published in Baltimore, the Baltimore Sun:

MOURNFUL MUSIC.

We are sorry to learn from the New York MUSICAL COURIER that of the five large cities in which the American Opera Company gave performances the only one in which the company lost money was Baltimore, where the four performances netted a loss of twelve thousand dollars. In Philadelphia the receipts of the company paid its expenses, but left little beyond. Baltimore and Philadelphia are consequently set down as "the least musical communities in this country, with the odds in favor of Philadelphia." Our local musical institutions are said to be in "a hopeless condition," and "the root of the evil" is to be found, we are told, "in the so-called Peabody Conservatory of Music, * * * in which charlatanism instead of art reigns, and where personal influence sways in the place of merit." The arraignment is a bitter one; how far it is justifiable we leave the public and those who have profited by the training obtained at the conservatory to judge. We are glad, however, to be told that "the people of Baltimore love music as well as those of other cities," even if they patronize it less, and although they are notified that "as a result of the latest experience there will be no more grand opera heard in Baltimore for many years to come," we hope they will survive it.

Our editorial was the subject of serious comment among musical people in Baltimore during the past week, and we have since ascertained that one of the reasons why Mr. Hamerik, the director of the Peabody Conservatory of Music, was unable to do justice to himself, and to the conservatory and the Symphony Concerts at the conservatory, was the limited resources placed at his command by the trustees. We have also understood that Mr. Hamerik has only succeeded in securing the past and present small appropriations after the most strenuous efforts.

It therefore appears that the trustees of the Peabody Institute are responsible for the condition of things, and we would probably have come to that conclusion had we not seen the above editorial comment from the Baltimore Sun, for it has enabled us to discover the real offender against musical taste and musical culture in Baltimore. It is the Baltimore Sun itself.

THE MUSICAL COURIER is a musical journal, devoted to the development of the art of music in America. It is published in New York, but is not a local journal, as it has its correspondents in all large centres, and circulates all over this country and in many musical cities of Europe. It is, like music itself, cosmopolitan in its character, with a special tendency favorable to a higher culture and dissemination of music throughout this land.

Our editorial in last week's issue was dictated by the same spirit which has dictated in past years, and frequently does at present, the editorials on music in Boston, in Cincinnati, in San Francisco, and even in England and Germany. The discussions arising from these editorials have always been considered from an intellectual point of view and with the ultimate purpose that the communities referred to should be benefited and musical culture advanced. The only instance where so important a matter has been treated *à la badinage* is in Baltimore and the offender is the Baltimore Sun, which hopes that if no more grand opera shall be heard in Baltimore for many years to come the people of Baltimore will survive it.

The question here is whether the Baltimore Sun reflects the opinion of the people of that city or whether it misrepresents them. Judging from the attendance at the performances of the American Opera Company, and also at the one concert of the Boston Symphony Orchestra, which occurred a few weeks prior to the opera performances, the Sun seems to reflect the opinions of Baltimoreans. The number of persons at these performances was comparatively so small that it seemed to indicate that Baltimoreans can survive if grand opera never shall be heard in that city.

However, we believe that all this indifference and lethargy is primarily due to the Baltimore Sun. For a half century this daily paper—which, by the way, is the only large daily published in this country without an editorial opinion—has been before the public in Baltimore, and the only time when it interested itself in music was in 1852, during an Oriole Festival, when the proprietor gave a few free concerts in front of the Sun office, and then what was done? A New York band (the 7th Regiment's) was sent for, as there was no military band in Baltimore that was equal to the occasion—in the Sun's

opinion. Such was the result of the influence of the Baltimore Sun upon music in that city, that after decades had passed, during which that paper was read, not a sufficient number of musicians could be mustered in the big city of Baltimore to give an out-door concert for the Sun, since the only brass band in that city—consisting of about forty men, mostly indifferent players—had been engaged by the rival paper, the American.

We state that the above instance is the only one when the Baltimore Sun interested itself for music in Baltimore, and that instance was not a voluntary one. Its so-called criticisms on musical matters have been the subject of ridicule for years past. Although one of the wealthiest newspapers on the American continent, instead of securing the services of a competent critic and attracting the attention of its constituents to musical affairs from a lofty or intellectual basis, it economically prefers to send a police reporter to concerts and operatic performances, and coolly states that Baltimoreans can survive even if grand opera shall never again be heard in that city! What can be expected by the citizens of Baltimore if its leading daily journal virtually informs them that grand opera is a superfluous commodity? What is the position of an artist in that community when the most influential daily paper there states that the people need not hear one of the highest forms in the musical art, grand opera? How can any improvement in music take place in Baltimore under such depressing circumstances? What is the future of a young musical student in a city where higher musical art forms are discouraged?

Is there any field for so thorough and excellent a musician and composer as Mr. Hamerik in a city where the greatest journal displays an absolute opposition to music as an art?

What becomes of Mr. Heimendahl's prospects in the direction of Philharmonic concerts with a police reporter of the Baltimore Sun criticising the first one and the paper itself demonstrating its ignorance of first principles in music several months prior to these concerts?

These are most important questions and should be fully considered by all earnest lovers of good music in Baltimore, and we know there are thousands of them in that city notwithstanding the Baltimore Sun. Hitherto grand opera has been the loser in Baltimore. Who will be the loser should grand opera not be heard in that city again for years to come? Evidently not the Baltimore Sun.

HOME NEWS.

—Clara Louise Kellogg left for Europe last Wednesday on the Germanic.

—The Alice Oates Opera Company has gone to pieces. We hope this was the final end.

—M. Ovide Musin left for Europe on the Germanic on Thursday and will return in September.

—The out-door concerts of the military band at West Point are now attracting large audiences.

—Jules Levy, the cornetist, is playing open-air concerts in Druid Hill Park, Baltimore, every afternoon.

—The last private concert of the Yonkers Glee Club took place on Monday night. The Philharmonic Club, of New York, assisted.

—Light opera at twenty-five cents admission is flourishing at the Baltimore Academy of Music, Baltimore, under the management of J. H. Conway.

—The new Central Park Garden, where orchestral concerts will be given under the direction of Adolph Neuendorff, will open next Sunday evening.

—McCaull's Opera Comique Company will inaugurate the summer season at the Boston Museum on Monday, May 31, with the production of their great success, "The Black Hussar."

—The Camilla Urso Concert Company appears in Geneva, N. Y., to-night; Brockport, May 27; Lockport, 28; Batavia, 29; Buffalo, 31, and Detroit, June 1. F. E. Davis is the business manager.

—A complimentary concert was given to the Rev. N. B. Thompson at the church in West Twenty-fifth-st. on Wednesday evening. The Meigs sisters, Mr. Frank Lincoln and Mrs. Harriet Avery were among the performers.

—A farewell concert has been tendered to Signor del Puente, whom the vicissitudes of the last two seasons have left in a not too prosperous condition. It will take place at Chickering Hall on Friday evening next, and Mlle. Fohström, Miss Marie Engle, Mme. Lablache, Signor Giannini and other artists are announced for the occasion.

—A despatch from Chicago last Saturday stated that Colonel Mapleson, manager of Her Majesty's Opera Company, confessed judgment this afternoon in the Superior Court in favor of the Chicago Opera House Company for \$4,000. This move was thought to have been made to prevent the striking orchestra of the company from attaching the box receipts. Colonel Mapleson is to receive a benefit to-night.

Liszt, Satter and Hopkins.

The Editors of the Musical Courier:

LTHOUGH it may not be of the slightest importance, still since it is not always pleasant to be always presented (as has been my lot for a matter of some twenty or more), perhaps you will allow me to state that you were measurably correct in your late assertion that I approved rampant articles about Liszt in your paper by a certain *sore-head pianist*.

There are few well-informed students of music who are ignorant of the main facts stated in the two articles which have appeared about Liszt, and the rhapsodical gush which forms the rest of the matter is valueless except as a blatant example of their imitation of Liszt's own style of literature as evidenced in his "Life of Chopin."

Unless when he has something to state, worth stating to thinkers and scholars, a scribbling pianist is to my mind only one degree above a babbling woman, and when the subject of such scribbling is a hoary and venerated celebrity, only a little older than the scribbler himself, and a celebrity to whom all musical Christendom has bowed the knee for half a century, the exhibition to me, at least, is a very sad one and smacks of senile spite.

Liszt has at least atoned for youthful and mature lapses by two most extraordinary achievements, practical and psychological:

- I. The resignation and reformation of a dissolute life.
- II. The voluntary abdication of the applause as well as of the emoluments of public playing, in which he was confessedly supreme.

Who before has ever done one-tenth part as much? The assertion of a pianist that Liszt is "no composer" is a wilful, albeit an old and traditional, libel of smatterers who are content to take things up second-hand. The pianist *knows* better than to write such drivel, for he is no "smarterer," but that he puts such drivel on paper is only characteristic of the animal, and in perfect keeping with the hero of certain honorable (?) tricks played by him years ago on his best friends in Vienna, Copenhagen, New York and (even on the venerable Moscheles himself) in Leipzig.

It would be in better taste for the branded libeller to remain within the shell of his artistic obscurity rather than to obtrude upon the public his abuse of a revered master, "the latchet of whose shoes" the former is not "worthy to unloose." If such libels are to be written, far better to put them in posthumous papers, that is, if the libeller has a grain of sense, of which, however, I believe he was never accused.

To me—and I may be all wrong—it seems that the created being who has himself created such piano works as the "Gnomereigen" and the twelfth Rhapsody, the Paraphrases on Schubert's songs, and on Gounod's and Wagner's themes, and such orchestral works as the "Die Hunnenschlacht" and "Tasso," "Les Préludes" and "On the Mountain," must be just a little of a composer.

Criticasters harp unceasingly upon the immense amount of mediocre work written by Liszt, but it is foolish harping, to my thinking. Gold is just as good whether it comes from a high or a low grade of quartz, and genuine artistic gold is so rare in these degenerate days of fraudulent pretension that we ought to fall low on our knees in deepest gratitude to God when we find it instead of carping at its habiliment.

To digress a little let it be remarked that the world of music consists of:

- I. Heart.
- II. Head.
- III. Muscle.

Heart (folk-song) is good, and is often immortal.

Head (counterpoint) is also good, but is less frequently immortal.

Muscle (technics) is less good and is never immortal. It is like the "wind which passeth away," and the "places which knew it not more." It is a "flash in the pan," a beautiful mirage, a snare and a delusion; it is like "the laughter of fools," but O how entrancing while they all last! But as for their immortality—No, no! They have no immortality.

Now let the three be combined in blessed trinity and we have heart, head and muscle composing the adorable godhead before which we all uncover our heads and *keep them uncov'red*.

What folly, then, to worship either the sentimental or the intellectual, or the merely technical by themselves! Granted, that in depth of feeling Liszt falls below Beethoven, Wagner, or even Gounod; in logical gradations of tonal color below Berlioz; in correlative sequence below Schumann; in melodic resource below Schubert, and in contrapuntal devices below Mendelssohn; furthermore, that in lyric creation he is below fifty composers which might be named. He has been, and is to-day, the noblest example of a noble combination of the noblest musical attributes vouchsafed to any mere mortal, and my firm belief is that it will yet take fifty years of earnest study before the world can do justice to Liszt's genius, leaving out his technical phases altogether in which he was confessedly the greatest.

Away with your mere copyists! We have no lack of them. Parrish Alvars, the harpist, invented what Thalberg patented and on which both were immortalized. They called Rossini "Signor Crescendo" in derision when he was young, but he showed the world that he had something more in him than a *crescendo* by drums and trombones.

In like manner will the world learn that Liszt's brains will live longer than his fingers, and mere Tittlebat Titmouse pianists, who charm silly young maids and sentimental, scraggy old ones, should

take a lesson therefrom and Charles Lamb's advice at the same time, as follows:

"For we should silently adore
Mysterious truths and not explore."

Pardon so long a screed, Messrs. Editors. None knows better than I the utter hopelessness of trying to infuse reverence or love of immortal truth into the mind of the average musician, but if all musicians resembled the average, then, truly, the cause of philosophic musical art were indeed in bad plight and musical professors would be reduced as low in morality as the average church professor and you know that that would be deplorable.

JEROME HOPKINS.

46 East Fourteenth-st., New York, May 8, 1886.

Liszt—Satter—Heimendahl.

BALTIMORE, Md., May 20, 1886.

Editors Musical Courier:

THE fact that you mentioned my name in a leader two weeks ago as heartily endorsing Dr. Satter's attack on Liszt may convey a wrong impression upon your readers with regard to my views on the subject. Allow me, therefore, to address a few words to you.

I have carefully read over Dr. Satter's article and have not communicated with you earlier because I was waiting for the conclusion which is contained in yesterday's issue.

I am certainly not one of those musicians who see in Liszt the central sun of our contemporary musical world. I am far from considering him "the" composer of the day, still less of the future. In my estimation he cannot be placed side by side with the romanticists or the classics, yet I should not like to see him eliminated from the list entirely, for we have accepted as composers a good many writers who are not on a plane with Liszt.

Dr. Satter's article may contain many true remarks, the truth of which, however, does not justify him in conceiving an article, which, instead of being a criticism, which it perhaps was intended to be, contains almost nothing but slanderous abuse.

His acknowledgment of Liszt's great qualities seems to me a veil but too transparent to hide from view a mountain of animosity and jealousy. And what have episodes of Liszt's private life to do with the composer Liszt?

To be sure a great farce is being played in musical circles on the other side of the Atlantic, in which the veteran Abbé plays the principal figure and which, in order to be complete, only needs Von Billow's co-operation, but I am inclined to lay the blame to the too ardent enthusiasm of his followers. I have too much reverence for what Liszt has accomplished to read with pleasure articles like Dr. Satter's. Liszt's ideas may not strike me as original, and his working out of them sometimes mechanical (compare the two editions "Etudes" and "Grandes Etudes"), his themes may not be broad enough to effectively portray the often great ideas he wanted to illustrate, yet I cannot help admiring the unbounded enthusiasm which often befel him while at work. We must also not forget that he was the inventor of the symphonic poem, a form which has been adopted by composers of all colors—an ample proof of its necessity and practicability.

Believe me, gentlemen, very truly yours,

W. EDWARD HEIMENDAHL.

FOREIGN NOTES.

.... The price of a reserved seat at Bayreuth is twenty marks (\$5.00) a performance.

.... Wagner's "Götterdämmerung" will be given for the first time at Dresden by the end of this month.

.... Joncières's opera, "Le Chevalier Jean," met with great success at the Berlin Royal Opera-House, on Saturday a week ago.

.... Alexander Guilmant, the great Paris organist, has just inaugurated the ninth annual series of organ concerts at the Trocadéro.

.... Emperor William has bought for 20,000 marks (\$5,000) from Forest Manager Manuel, at Burgdorf, the original manuscript of "The Watch on the Rhine."

.... Vianesi conducted on the 8th inst., at Paris, Liszt's "St. Elizabeth," in the presence of the composer. The soloists were Mmes. Schroeder, Masson and Cremer and Messrs. Faure, Anguez and Soum. Guilmant played the organ part.

.... At a recent competition for an organist's post in London, a Belgian candidate retiring from the contest remarked upon the scant courtesy shown to the gentlemen present. The vicar showed the too-often observable clerical want of sympathy, and said he did not recognize testimonials, as though musicians of high standing were not to be credited in their written statements!

.... Svenska Musik Tidningen of Stockholm says: M. Oscar Comettant, the well-known musician and writer, is commissioned by the French Government to go to Sweden, Norway and Denmark in order to collect information about their national music. Their melodies are looked upon as some of the most original and interesting to be had among its kind. M. Comettant has already left Paris for Scandinavia.

.... On the 10th inst the Young Composers' Union of Belgium gave its second concert at the Grand-Harmonie, in Brussels, when the following new works were performed: "Breydel et de Coninck," cantata for soli, chorus and orchestra, by Léon Dubois; "Airs de Ballet," suite for orchestra, by Léon Jehin; symphony, by Jan Blockx; symphonic poem "Song of Songs," for sol.

chorus and orchestra, by Degreef; and prelude and andante, for orchestra, by Agniesz.

.... "Tannhäuser," which was given for the first time in Rome last month at the Apollo Theatre, has met there with the most enthusiastic reception.

.... As the favorites of King Ludwig of Bavaria have run short, the Bayreuth Opera will this year not be subsidized. The orchestra will be paid out of the receipts, and the artists have, it is alleged, volunteered to sing for nothing.

.... The celebrated Heckman string quartet, of Cologne has been heard with great success at Rome, where they rendered at their first soirée Beethoven's E flat quartet, op. 12; Schumann's A major, Schubert's D minor, and two movements from Brahms's B flat major quartet.

.... The candidates for the new directorship of the Brussels Théâtre de la Monnaie are Messrs. Bernard, Alhaiza and Coulon and a partnership offer from Joseph Dupont, the great conductor, and Lapissida, business manager. This latter seems to be the most preferable arrangement.

.... Mr. Johann Strauss, the composer, is much discomposed by criticisms on his change of creed, and frankly declares that he embraced Protestantism because the Catholic canons forbade his marrying the third time, as he desired, and as Austrian law is similarly severe he has been naturalized as a German citizen.

.... The death is announced from Genoa of the composer Giovanni Rossi, at the age of fifty-nine. Rossi enjoyed an extensive reputation in Italy. A monument is to be erected in his honor at Parma, where from 1864 to 1873 he was director of the conservatory of music. Rossi was born at Borgo San Domino, near Parma, on August 5, 1828.

.... The Paris Grand Opera has made money with Gayarre, the Spanish tenor, who drew on an average 20,000 francs per evening. His principal success he made in "L'Africaine." The next revival at the Grand Opera will be Saint-Saëns's "Henry VIII.," the principal parts of which will be sung by Mmes. Caron and Richard and Messrs. Sellier and Lassalle.

.... Negotiations are going on with the Swedish Royal Opera Company, belonging to Kongliga Opera, Stockholm, and the impresario of Her Majesty's Theatre, London, for giving representations during the coming season. The following are likely to be performed: "Romeo and Juliet" (Gounod), "Paul et Virginie" (Massé), "Carmen," "Rienzi," "Lohengrin," "The King for One Day" (Adams), and "The Vikings" (by Hallström). Thirty members of the chorus and several members of the Swedish orchestra at Kongliga Opera and several of the principal soloists will go to London.

.... About one-half of the sum required for the projected Weber statue to be erected in the composer's native town, Eutin, has so far been subscribed for. Hopes are still entertained by the committee that sufficient funds will eventually be forthcoming, not only for the above purpose, but likewise for the acquisition by the nation of the small house where the composer of "Freischütz" first saw the light. To be sanguine is one of the cardinal virtues of festival committees, and hopefulness displayed under circumstances so little promising constitutes in itself an element of ultimate success, though it may now appear somewhat doubtful whether the Weber statue will be far enough advanced to be unveiled at the centenary of the composer's birth in December next.

.... "It is not the usual thing," says the *St. James's Gazette*, "for babies to be christened in private broughams, nor for ladies to act as the officiating clergymen. A child was christened, nevertheless, the other evening in these circumstances, the lady who did the deed being no other than Mme. Marie Röze. As Mme. Röze and her husband were driving away from a Liverpool theatre stage-door, a woman thrust her baby in at the window of the carriage with a request that the famous singer would christen it. Mme. Röze demurred at first, but finally consented. She was to be allowed to choose a name. Out of compliment to her husband she suggested Henrietta, but Colonel Mapleson nervously declined the honor. Ultimately the baby was christened Marie Röze Connolly; and Colonel Mapleson, feeling that he had been somewhat ungallant, appeased his conscience by making it a gift of nine and seventeen."

.... "Don Cæsar" will be withdrawn from the bills of Wallack's Theatre after Friday's performance, and Delling's opera will be succeeded Saturday by Audran's newest achievement, which bears, in its English garb, the title "The Crowning Hen."

.... The Church Choral, under the musical direction of H. R. Palmer, musical doctor, closed its sixth season with concert of the senior centres on Monday evening, May 24. These centres consist of nearly five hundred voices, who give an excellent program of miscellaneous music, including "Inflammatus et Accensus," from Rossini's "Stabat Mater;" "Great is the Lord," by Dr. W. Calcott; "Blessed is the People," by Righini; "Jerusalem," by Henry Parker, and "I waited on the Lord," Mendelssohn. Eminent soloist and instrumental artists assisted. On Tuesday evening, May 25, the advanced centres, consisting of four hundred voices, rendered Mendelssohn's xcvi psalm, the cantata "Fair Ellen," by Max Bruch; "Unfold ye Portals," from Gounod's "Redemption" and "Gipsy Life," by Schumann. Soloists and an orchestra of forty assisted the chorus. There are 2,000 pupils in the junior centres of the Church Choral Union who have been instructed in the rudiments of music, but who did not appear at the above mentioned concert.

PERSONALS.

MME. SCHILLER'S SUCCESS.—Under the auspices of the Ladies' Auxiliary Society of the Home for the Friendless, of Newark, a concert was given in that city on Saturday evening last, the chief attraction of which was Mme. Madeline Schiller. Her greatest success was attained in the playing of Tausig's arrangement of Weber's "Invitation à la Danse" and Liszt's rhapsodie No. 2.

PAULINE HALL.—Miss Pauline Hall is steadily improving as a musical artist. The hard, metallic quality which once distinguished her voice has been wonderfully softened and her musical powers have been trained with excellent results. There is no reason why she should not occupy a fine position as a purely musical artist. All lovers of music such as it should be—an art—cannot but be pleased at Miss Hall's marked improvement.

MISS MECKER.—Miss Kitty Meeker, of Bridgeport, Conn., who has been engaged by Manager Aronson to appear at the Casino next fall, is a young soprano who, in addition to a good voice, is gifted with a beautiful face and charming figure. She has sung in a church quartet for three years and her appearance in amateur opera companies has won most favorable criticism. Her musical education is the result of several years' training in a convent school at Baltimore.

VERDI.—Verdi has, it is stated, now definitely fixed the production of his new opera, "Otello," at the Milan Scala next January. The cast has even been selected, Tamagno singing *Otello*, Maurel *Iago*, and Mme. Panteoloni *Desdemona*. In March the work will be performed in Paris, the French translation being made by Mr. Du Locle (who performed the same duty for "Aida"), assisted by Botto, to whom the French language is familiar.

LISZT.—During his stay in London Liszt was bothered with requests for his autograph, but he refused it to all but personal friends, many people of rank pleading in vain for the coveted signature. In return for a copy of her story, "A Left-handed Marriage" (wherein Liszt is a leading figure), Mrs. Oscar Beringer was the fortunate recipient of a photograph of the Abbé, bearing the inscription, "Madame Oscar Beringer, affectueusement, F. Liszt. Avril, 86; Sydenham." Liszt's bust has been modeled, life size, by the celebrated sculptor Mr. Boehm, to whom the abbé gave sittings on such occasions as he could manage to steal from his manifold engagements. The work will be exhibited at the Grosvenor Gallery during the present and following months.

A WAGNER MUSEUM.—Herr Nicolaus Oesterlein, the wealthy Viennese Wagner-enthusiast, has just published a second pamphlet in favor of the establishment in one of the central towns of Germany of a "Richard Wagner Museum," an institution the appropriateness of which no one will call in question. Considering, moreover, that Herr Oesterlein has offered his own collection, comprising no less than upward of 8,000 Wagneriana, as a substantial contribution toward the realization of his scheme, his efforts in so interesting a cause should certainly ere long be crowned with success.

CARLOTTA PATTI'S COMPLAINT.—Carlotta Patti complains that the great artists are not so highly appreciated by the present as by the past generation, and Lydia Thompson puts the date of appreciation two or three generations farther back.

RUBINSTEIN.—On May 10 Rubenstein conducted a grand orchestral concert at the Eden Theatre, Paris. He carried away the whole audience with the personal magnetism and enthusiasm of the performances under his baton.

PATTI RESTING AT CRAIG-Y-NOS.—Mme. Patti will rest for awhile at Craig-y-nos. She is said to have had a serious fright at Lisbon the other day, having been the eye-witness of a murder in an hotel. The plucky prima donna went through a performance of "Carmen" immediately afterward.

HAMERIK'S LUCK.—A vein of very hard luck seems to pursue one of our esteemed contemporaries whenever it touches musical affairs. Some time ago Mr. Asger Hamerik wrote a violin obligato to go with Schubert's "Ave Maria." It was performed at the charity concert given at Dr. Smith's on Tuesday evening, Miss Moale singing the melody and Miss Tarlton playing the violin obligato. On the following morning, in an article entitled "A Fresh-Air Musical," our esteemed contemporary condensed this event as follows:

The program embraced a variety of fine vocal and instrumental selections, artistically executed. Professor Asger Hamerik gave Schubert's "Ave Maria."

It did not specify how Mr. Hamerik "gave" it, but it evidently thought that he sang it, for yesterday this correction appeared:

Miss Annie Moale sang Schubert's "Ave Maria" at the Fresh-Air Musicale Tuesday night. Prof. Asger Hamerik wrote the obligato. Of course, he did not sing the part.

—Baltimore Ex.

PATTI'S PROFITS.—Some ridiculously extravagant statements have been made as to the profits of the recent Patti tour in Spain. An evening contemporary, which has multiplied the figures by almost ten, placidly states that the total receipts were £404,000, which, as only thirty-one performances were given, would bring the receipts to about £13,000 per night. This is, of course, grotesquely absurd. The figures furnished on the authority of the joint managers, Messrs. Schürmann and Pollini, are, however, almost equally startling. The total receipts were, it is alleged, £43,927, or an average of £1,417 per night. Out of

this Mme. Patti took £400 per night, or a total of £12,400 for a four months' season extending from December 12 to April 17. Other expenses came roughly to £19,600, so that the management seem to have cleared £11,927 by the transaction. All these figures must, however, be accepted with due reserve. From the public point of view the most interesting fact will be that Mme. Patti accepted £400 per night, as compared with the £1,000 nightly which Mr. Mapleson is alleged to have paid her in the United States, and with the £500 nightly which he certainly paid her at Covent Garden last season. The fees paid to Mme. Patti are necessarily exceptional. But great artists have always commanded large salaries. As far back as 1734 Farinelli received over £8,000 per season for two years, and this sum barely represented thrice the amount in the value of money to-day. Eighty years ago Catalini earned £16,000 during the season, which then, however, lasted eleven months. Nearly sixty years ago Pasta took £3,700 for a three months' season in London and a few years later Malibran earned £5,000 during the season. Many of these great vocalists succeeded in ruining their managers. To the impresario of to-day the amount paid in salary is a matter of indifference, so long as the artist attracts more than the expenses and the balance is on the right side. This, if the figures quoted may be believed, has clearly been done during Mme. Patti's Spanish tour. Even at Covent Garden last season Mr. Mapleson's houses are understood to have averaged upward of £900, which, after paying Mme. Patti £500, and the band, rent, advertisements and incidentals—about £200 per night—must have left a good margin of profit. The main reason of the failure of operatic enterprise is that impresarii do not discriminate between the great "star" and the average vocalist. To charge the same price for seats on a Patti night and on the first appearance of a débutante is palpably absurd. The losses on the "off nights" swallow up the profits on the Patti representations. The sensible plan to adopt would be to retain the 25s. stalls for the Patti performances, and to reduce the price on the "off nights" to the theatrical level. The minor artists would doubtless kick against this arrangement, which might offend their *amour propre*. But it is the only business-like and rational plan available, and perhaps during the forthcoming season it may be put to a fair test, if Madame Patti, who last Monday started for Craig-y-Nos, prove willing.—London Figaro.

ENTERTAINING THE PRESS.—Col. A. D. Bullock yesterday afternoon did the honors to several members of the New York press, who are in this city at present for the purpose of criticizing the merits of our May Festival. The Colonel is fond of music and is not averse to musical critics. The party entertained comprised the following gentlemen: H. E. Krehbiel, New York Tribune, Otto Fleischman, New York MUSICAL COURIER, Mr. Finck, New York Post and Nation. Sped by a splendid team of horses they were royally conveyed to the new country club-house in the course of erection, where a champagne supper put them into the musical mood required for the enjoyment of "The Creation" and the Seventh symphony.—Cincinnati Commercial Gazette, May 19.

S. B. MATHEWS.—S. B. Mathews, the Chicago musical critic, represented the Chicago Tribune at last week's Cincinnati May Festival. This is his last work for that journal, from which his relations are now severed. This is a good piece of news for S. G. Pratt and others, who do not like "Ashashin the Critic."

Dora Valesca Becker's Concert.

THERE was a fair-sized and highly-cultured audience present at Chickering Hall last Friday evening, to attend the concert of the talented violiniste, Miss Dora Valesca Becker. The favorable impression this young lady has created on previous occasions and the marked improvement she shows with every successive appearance caused her playing at this concert to be looked for with much pleasant expectation, especially as her selections were well known to be of a very exacting nature.

Miss Becker was received with encouraging applause. She began with the "Andante and Finale" of the E minor concerto of Mendelssohn. Her superior rendering of this difficult composition at once established the fact that Miss Becker, although only just entering her seventeenth year, fully deserves to be recognized as one of the leading lady violinistes of this country. She sustained this opinion in her interpretation of the other pieces: "The Elegie" of Ernst, and the Hungarian Dances, Nos. 6, 7 and 8, of Brahms-Joachim. In viewing her artistic qualifications collectively we would give her especial credit for excellent bowing and a pure and sympathetic tone, which she produces under the most varying conditions of shading in the delicate passages as well as in those requiring great breadth and power; also for her remarkable facility in technical execution. She was repeatedly and enthusiastically recalled.

Miss Becker was assisted by Miss Effie Stewart, soprano; Mr. Donald de V. Graham, tenor; Mr. Gustav Becker, pianist, and Mr. Edward J. Groebel, accompanist. Miss Stewart made a more favorable impression than in her efforts heretofore, while, on the contrary, Mr. Graham, probably on account of nervousness or a slight cold, was not so successful as on previous occasions.

Mr. Gustav Becker who, besides being the pianist of the evening, also acted as accompanist to his sister Dora, in both capacities acquitted himself in a praiseworthy manner. He proved not only that he possesses a good touch and well-schooled technic, but also gave evidence of refined musical taste and understanding. Miss Becker's concert was a pronounced success, and ended this season of concerts given at Chickering Hall.

M. T. N. A. Affairs.

Mr. Lavallee's Letter.

BOSTON, May 21, 1886.

Editors of *The Musical Courier*:

ALLOW me to rectify an error in Mr. Capen's letter of your last week's issue. I am not the vice-president for Massachusetts. I was elected, but resigned in favor of Mr. Arthur Foote, who holds that office, and I take this opportunity to say that to him as well as President Stanley (who are both indefatigable workers) will be due in great part the success of our coming convention. I do not wish to take more than a share of the credit in our great undertaking, and I am only happy to say that the national policy inaugurated by the Music Teachers' National Association has found men in the persons of Messrs. Stanley, Foote and Whitney who are devoting all their intelligence and energy for the good cause.

Yours truly,

CALIXA LAVALLÉE.

Mr. Capen's Letter.

BOSTON, May 22, 1886.

Editors of *The Musical Courier*:

Mr. Lavallee intends informing you that I made a mistake in referring to him as a vice-president of the M. T. N. A. I made no mistake. I said he was chosen vice-president, or words, to that effect. So he was. Being chosen for his position on the executive board, Mr. Lavallee either appointed, or was influential in having appointed, Mr. Arthur Foote as vice-president.

In writing that letter I simply acknowledged the work that Mr. Lavallee has accomplished in taking charge of the Boston interests of the convention. This is what he desired I should do, and I did it, because I could do it conscientiously. Mr. Lavallee's thanks were characteristically expressed in the letter which he will write you and which I trust you will publish. I never knew that Arthur Foote had been appointed in his place as vice-president of the association. If Mr. Foote had raised \$100,000 in this direction for any cause, he would be the last person in the world to mention it himself. Mr. Lavallee fears he will lose the influence of the Boston Herald as one of the results of my letter. What do I care for the Boston Herald? In some of its departments the Boston Herald is the *Police Gazette* of Boston journalism. I said his influence would be the means of raising money for the association. So it will. Its influence is obtained at an expense of a somewhat significant silence on the part of the Boston Transcript, Boston Traveler, Boston Journal, Saturday Evening Gazette, Boston Home Journal and Boston Advertiser.

With three or four of these papers the Boston Home Journal has far more influence than either the Boston Herald, Police Gazette, or any similar "birds of a feather that live in glass houses," as old Sellers was fond of putting it.

Mr. Foote will make an excellent vice-president for the association. He is a conscientious, scholarly, hard-working and able musician.

Mr. B. J. Lang, I am told, professes to have been Mr. Foote's teacher in counterpoint. Don't believe it. It is quite as likely that in this department of music referred to Mr. Lang was the pupil and Mr. Foote the instructor, after the latter had studied three years and graduated under Prof. John K. Paine, of Harvard College. Professor Paine, I am told, never receives much credit for having been the instructor of Mr. Foote, Mr. Apthorp, Mr. Fenolosa and a generous number of other well-known musicians who afterward catered for the influence of Boston's favorite pianoforte teacher. Most of these pupils, I am told, went to Prof. Paine for information and then to Lang for influence. You may draw your own conclusions. Do you notice, by the way, that Professor Paine has persistently refused to be connected in any conspicuous manner with the Music Teachers' National Association? Mark my word for it, it is the association that loses as a result of Paine's apathy, and not Paine himself. As between the two, the memory of the association will die first.

Why don't Theodore Thomas join the music teachers' association? He is the most important music teacher in this country today. I am told, ex cathedra, that our association has been officially divorced from all connection whatsoever with the National College of Teachers. Mr. Lavallee so informed me, and he will not deny that he did. What gave rise to this famous divorce case? Mr. E. M. Bowman is somewhat indignant, I am told, at the treatment the College of Music is receiving. I should think he might be. I hope the ex-vice-president will be better pleased with this letter than he was with the last one. He appears to be somewhat concerned about what he regards as my attack upon his friend and admirer—Fred Bacon. If implying that the Boston Herald has a very shrewd editor of music, but notoriously incompetent musical critic, be an attack on Mr. Bacon, then the whole tribe of Lavallées, Bacons, Petersileas and all the rest can make the most of it. In conclusion, I have but a favor to ask, namely, that any reply to this letter may be published over the writer's signature. Nine times out of ten, you know, the anonymous correspondent is a coward.

Truly yours,

C. L. CAPEN.

—The Cleveland School of Music was organized by Mr. Alfred Arthur in May, 1885, and incorporated in January, 1886. The scheme of the institution is broad; the courses of instruction include all the leading instruments, as well as singing, theory, harmony and instrumentation. Mr. Arthur has associated with him several celebrated musicians, and we have no doubt that the school has a successful future before it.

The Cincinnati May Festival.

A GREAT MUSICAL SUCCESS—FINE WORK BY THE CHORUS
ACCOUNT OF THE FIRST THREE CONCERTS.

[By our SPECIAL CORRESPONDENT.]

TIDAL wave of music surged over Cincinnati last week. The long, much-talked-of, and, for two years, laboriously and carefully prepared Seventh Biennial Musical Festival is now a thing of the past, and there remains only to record its success, which, from an artistic standpoint, was greater than that of most of its predecessors, while from a financial point of view the result was a deficit of only \$6,000. We say only, for the sixth festival showed a net loss of not less than \$20,000, and thus the decrease of \$14,000 in deficit must be accounted a rather satisfactory result, more especially when the enormous expenses which accrue from the engagements of great soloists and a complete orchestra like that of Theodore Thomas are taken into consideration. The loss does not include, however, the expenses of the chorus-training for two years, which sum is defrayed by private subscription, and the deficit is made up by the guarantors. Indeed it might be difficult or impossible to find another city in the United States whose wealthy inhabitants are so willing and generous in their large contributions to the maintenance of art. "Commerce, the Protectress of Art," seems to be Cincinnati's motto, a further proof of which may be found in the erection of the great and beautiful museum which was opened for the public free of charge for the first time on last Tuesday, the very day of the opening of the musical festival.

It was a great gala day and, indeed, a great gala week for Cincinnati and its citizens, and those of the surrounding cities certainly seemed to consider it as such for they flocked to the concerts in large number and distinguished crowds. No less than four Governors of different States were present during the various performances at the fine and noble music hall. They were Governor and Mrs. Foraker, of Ohio, accompanied by two of his aides; Governor Lee and staff, of Virginia; Governor Proctor Knott, of Kentucky, and Governor Wilson and Mrs. Wilson, of West Virginia. The press of the country was musically represented by:

Mr. H. E. Krehbiel, of the New York Tribune.
Mr. H. T. Finck, of the New York Post.
Mr. Otto Floersheim, of THE MUSICAL COURIER.
Mr. F. L. Blanchard, of the City Press Association.
Mr. Howard Randolph, of the Baltimore American.
Mr. Mark Kaiser, of the New Orleans Times-Democrat.
Mr. B. Bruenn, of the New Orleans City Item.
Mr. S. H. Friedlander, of the Louisville Commercial.
Mr. W. S. B. Matthews, of the Chicago Tribune.
Mr. W. H. Harvey, of the Chicago Journal.
Mr. P. S. Westfall, of the Terre Haute Evening Mail.
Mr. Carl Katzenberger, of the Munich (Germany) Zeitung.

And, of course, by their amiable colleagues of the entire Cincinnati press.

As for the general public, they participated in the festival in the average number of about 3,300 a concert, while the largest attendance was the one of the closing and Wagner night of Saturday last, when there must have been as many as 4,000 people present to witness the fine performances of excerpts from the greatest master's works. An enthusiastic festival spirit was apparent in not only the audiences, but the whole town, which, under its influence and that of a whole week of fine weather, assumed an air of almost exuberant joy.

The occasion has been very handsomely commemorated by an artistic souvenir of the opening of the Art Museum and the Seventh Musical Festival published by D. H. Baldwin & Co. The souvenir contains a short sketch of the museum, a handsome full-page picture of the building just completed and of Mr. Charles W. West, whose liberal gifts amounting to more than \$300,000 made the museum possible; a full-page picture of the Art School now in course of erection, with portraits of Mr. Joseph Longworth, who endowed the school with the liberal sum of \$370,000, and of Mr. David Sinton, who has recently given \$75,000 for the erection of the building. The musical festivals are represented by an epitome of the programs of the seven, the complete program of the present event, and another full-page showing the frame building in which the first was given, the present noble Music Hall, and an admirable portrait of the late Reuben R. Springer, whose gifts for this and other musical purposes in Cincinnati approach \$500,000. Besides these, the pages are adorned with pictures of Mr. Theodore Thomas, Arthur Mees, and of Miles. Lehmann, Juch and Hasteire.

The artistic manner in which the entire souvenir is got up reflects great credit alike on the printers, Messrs. McDonald & Eick, the artist, Mr. H. F. Farny, and the liberality and sound business judgment as advertisers of Messrs. D. H. Baldwin & Co. A work of this kind is in its inception and execution characteristic of that firm and its high business methods. Mr. Lucien Wulsin, one of the members of the firm, is also one of the most active and zealous promoters of and workers for the May festivals. His courteous and genial ways will long be remembered by the members of the out-of-town press present on this occasion. Though very much occupied with his arduous duties as secretary of the festival association and with doing the honors to the several gubernatorial parties, Mr. Wulsin still found time to introduce your correspondent at the new Art Museum, the Queen's City Club, the Lincoln Club, the University Club, the College of

Music, the Chamber of Commerce and the beautiful country surroundings and suburbs of Cincinnati.

Apropos of the College of Music of Cincinnati, it is enjoying a high degree of prosperity. The effective work of its eminent corps of instructors is manifest, not only in the development and culture of the students, but also in the creation of an atmosphere which is especially agreeable to artists. Liberally endowed and conducted for the sole purpose of musical education, it is exerting a great influence for good. It has free scholarships in voice, organ, violin, violoncello, flute, oboe, clarinet, bassoon, cornet, horn, trombone and double bass. These are conferred upon talented young persons who are studying music as a profession, but who have not the means to pay for their education.

As for the May festival performances themselves, we will let them pass muster in condensed form and chronological order, stating at the outset that the programs were arranged with Theodore Thomas's well-known skill and good taste in this department, albeit most of them were a trifle too extensive. The first one on Tuesday evening, given up entirely to the classic school, brought the two sunniest and most amiable works of their respective composers, viz., Haydn's "Creation" and Beethoven's "A major Symphony." They were, therefore, in one way particularly well suited to each other; but if not more important works by the same composers might judiciously have been selected for a grand occasion like this, is a question not hard to decide. As for the Beethoven symphony, the one just happens to hear always seems the most beautiful of the nine, and it would seem, therefore, but appropriate to give the seventh one also a chance; but as for "The Creation" it cannot but be called somewhat childish and uninteresting in our day, and a more important work might easily have been chosen for interpretation. As regards the performance we have hardly anything but praise to bestow on it. High above everything else ranked the work of the festival chorus of about five hundred well-trained singers, of whom the female portion produced the finest and most agreeable quality of tone that we have ever had the good fortune to hear in this country. In comparison to it the famous Boston Händel and Haydn Society must take a back seat, and as for our own Oratorio Society, it has since Dr. Leopold Damrosch's death retrograded so lamentably and continuously that a favorable comparison between it and the Cincinnati Festival chorus seems utterly out of the question. The gentlemen were only satisfactory in the bass portion of the chorus, while the tenors were numerically, as well as in point of quality, surpassed by their brethren.

The following shows the proportion of voices that constitute the Cincinnati Festival chorus: Sopranos 206, altos 132, tenors 56, bassos 100. This grand total of 494 voices undergoes a most thorough training, not only for two years in the study of the works to be performed at the biennial festival, but under the efficient guidance and evidently very superior instruction of Mr. Arthur Mees, the great chorus master, they meet regularly three times every week to be instructed in the vocal art, sight-reading, rudiments of harmony and in the history of music. The good training they thus receive stand them in good stead, for when Theodore Thomas took hold of them it became suddenly apparent that his tempi differed greatly from those they were accustomed to take under Mr. Mees, but it took only one stern look and an occasional rap of the baton to bring them to obedience with Thomas's greatly accelerated tempi, most of which, let it be said here right openly, were considerably too fast. Of the soloists Frl. Lilli Lehmann was received very well and sang with taste and effect, although she was evidently not particularly well disposed. Next to her Mr. Myron W. Whitney, who seems to be a great favorite in Cincinnati, carried off the palm of the evening, and his fine bass voice shone to good advantage, especially in the lower register, from the depth of which he repeatedly fetched a clear and resonant low D. Mr. Candidus was in good voice and sang well. His style is thoroughly suited to oratorio rendering and he made a most satisfactory impression. The Beethoven symphony was hurried through by Thomas, but its bright dance rhythms were produced by the well-trained orchestra with such faultless precision and virtuosity that the entire performance was received with a marked enthusiasm that grew in intensity from movement to movement and finally culminated in a prolonged outburst of applause at the close of the work.

The second evening, Wednesday, must be called one of the most important ones of the entire festival, for it brought the "Kyrie" and "Gloria," consisting of eleven numbers of Bach's great "mass in B minor." The production of this colossal work for the first time is certainly to be regarded as having been one of the most interesting and important events of the season. It is satisfactory to state that it excited an amount of attention both among musicians and amateurs commensurate with its importance. The mass in B minor is the only complete setting of the Mass that Bach has left. In Germany it is known as "Die hohe Messe," to distinguish it from the several "short masses," consisting only of the "Kyrie" and "Gloria," as retained by Luther in the liturgy of the Reformed Church, which Bach composed. Though little information has been advanced by Bach's biographers, as to the date and circumstances under which it was completed, one of them—C. H. Bitter—has at least with tolerable accuracy fixed the period at which the "Kyrie" and "Gloria" were composed. He tells us that during the period of mourning which followed the death of Friedrich Augustus II., Elector of Saxony and King of Poland (February 1, 1733), no music was allowed to be performed throughout his dominions, and that consequently Bach had then more leisure than usual to compose the "Kyrie" and "Gloria," which he afterward used as the beginning of his mass in B minor, and which on their completion he presented to the new Elector, Friedrich Augustus III., together

with a petition dated Dresden, July 27, 1733. This petition, in which he calls the Elector's attention to sundry grievances to which, as musical director of two of the principal churches of Leipsic, he had been exposed, and craves his protection and a decree appointing him composer to his court, is a very curious document. The original is still extant in the private library of the King of Saxony; a copy of it is to be found in the preface to the Bach Gesellschaft's edition of the full score of the mass. It was Bach's habit to borrow for some of his larger works movements which he had previously composed for others. This is to be seen especially in his "Christmas" oratorio; and the "Gloria" of this mass he subsequently took for a Christmas cantata.

The interpolations or borrowings for this mass include the *Gratias* (repeated as the *Dona*) taken from the first chorus, "Wir danken dir, Gott," of the cantata composed for the Leipsic Rathswahl in 1731; the *Qui tollis*, founded on a portion of the opening chorus of the cantata, "Weinen, Klagen, Sorgen, Zagen;" the *Osanna*, derived from the *Cantata gratulatoria in adventum Regis*, "Preise dein Glücke, gesegnete Sachsen," composed in 1734; and the *Agnus*, from the air, "Ach bleibe doch, mein liebstes Leben," in the cantata for Ascension Day, *Lobet Gott in seinen Reichen*. That he did this with good reason and not simply to save himself trouble is sufficiently apparent when we consider that the works from which he borrowed were mostly those which, composed for some passing occasion, he wished to rescue from oblivion; that the words of the mass with which he allied them are almost identical in tenor with those of their original; and that in the process of adaptation they have often undergone considerable alteration and amendment. To quote a single instance in substantiation of each of these assertions: The sentiment of the *Qui tollis peccata* is almost identical with that which pervades the cantata, *Schauet doch und Sehet* ("See if there be any sorrow like unto my sorrow"); and the *Osanna*, which appears in the mass as an eight-part chorus, in the cantata, *in adventum Regis*, is set for only two voices. A knowledge of these combined facts helps to remove the surprise which one must feel at the truthfulness with which the sentiment of the words is reproduced by the music in this setting of the mass. The high mass in B minor is a unique composition; it can neither be classed with other masses, nor with sacred cantatas, nor with oratorios. It is too long, too complicated, and too scientific to be used like other masses in the Romish ritual, nor was it intended to be performed in the Lutheran Church as a whole. It is more like an oratorio, only less dramatic and more strictly church-music than any oratorio; whoever hears it in a concert-hall feels that its proper place is in a church. It is, in fact, a musical commentary, in Bach's own didactic, argumentative manner, on the subjects which form the parts of the mass ritual—the *Kyrie*, the *Gloria*, the *Credo*, the *Sanctus* and the *Agnus Dei*—on the principal doctrines of Christianity; whereas the music of most Roman Catholic masses is an appeal to the feelings, intended to produce a devotional frame of mind, but not, like Bach's music, to preach and expound Scripture.

The difficulty of adequately presenting Bach's greater choral works at the present time arises not so much from the intricate and exacting nature of his voice-parts, as from the facts that his scores contain certain instruments which are no longer in use; and that in former times there existed an aristocratic mode of accompanying from a "figured" bass which has now become obsolete. The first-mentioned difficulty yields to the perseverance and assiduity of a well-trained choir aided by the skill of their conductor. The second is less easy to deal with. The organ part was omitted entirely on this occasion, as the fine instrument that graces the noble music hall stands nearly a quarter of a tone higher in pitch than the present one of the Thomas orchestra. The latter was complete, using the scoring given in the edition of the Berlin Bach Society, and the difficult and important *obligati* instrumental parts were performed with skill by Concert-meister Bendix on the violin; Otto Oesterle, flute; J. Bour, oboe, and Hackebart, French horn. As for the chorus, they did fairly well, considering that Thomas took tempi the speed of which would have prevented a flawless execution even if the chorus had consisted of all Patti, Gerstner and other artists celebrated for vocal skill. As it was the chorus did the best under the circumstances, though one lapse on the part of the sopranos was caused through inattention and the deviation from the pitch in the *Qui tollis* should have been avoided. Of the soloists Frl. Lehmann and Myron Whitney were good, while Miss Cranch has too weak a vocal organ to fill the large hall and the same may be said of Theodore Toedt, the tenor, who sang, however, with an artistic delivery and musical accuracy that was all the more admirable, as his part is very difficult.

The second half of this program was made up of Schumann's beautiful C major symphony, which seemed to please the audience immensely. Here, too, Mr. Thomas's tempi were much too fast, notably in the scherzo and last movement, which, though they were rendered with brilliancy and technical finish, lost some of their effect on account of the hurrying of the tempo. The sublime slow movement, however, was played in a simply superb manner. Frl. Lehmann contributed to the program her great recitative and aria, "Abscheulicher," from Beethoven's "Fidelio," which was received with tremendous applause, and the concert closed with a spirited rendering of Dvorak's "Hosanna" overture, too often described in these columns to need further mention.

The program for the Thursday matinee contained only one selection that was not familiar to New York's concert-goers of last season. This was Johannes Brahms's "Part Songs for Women's Voices," with the accompaniment of harp and French horns. This early work of the learned musician, consisting of four num-

bers: "I hear a harp," "Come away, come away," from Shakespeare's "Twelfth Night"; "Where'er I look or wonder," in D major, and "Weep on the rocks," from Ossian's "Fingal," in C minor, show more thematic invention and true inspiration than most of the composer's later works and are very beautiful, especially also in tonal effect, as the horns blend well with the three-part female voices and the harp accompaniment is very suitable. These songs were admirably rendered by the pretty and well-trained ladies' chorus, who thus, unhandicapped by the much inferior male chorus, could show to the fullest their ability and fine tone quality. The rest of the program, as a rehash of the late New York season, calls for no detailed comment other than the statement that Fr. Lehmann sang well and that Mr. Whitney made an excellent impression with the fine aria "Deign, great Apollo," from Beethoven's "Ruins of Athens." The program in full read as follows:

Symphony, No. 8, B minor (unfinished).....	Schubert
Allegro moderato.	
Andante con moto.	
Scena, Armide, "Enfin il est dans ma puissance".....	Gluck
Miss Lilli Lehmann.	
Part Songs for Women's Voices, op. 17.....	Brahms
(With accompaniment of Harp and French Horns.)	
Scherzo Capriccioso, op. 66.....	Dvorak
Music to Goethe's Egmont.....	Beethoven
(a) Overture, op. 84.	
(b) Lied, "Die Trommel gerilhrt."	Miss Lilli Lehmann.
(c) Entr'acte Larghetto.	
(d) Lied, "Freudvoll und Leidvoll."	Miss Lilli Lehmann.
(e) Entr'acte, Allegro, Allegretto, Finale.	
Recitation and Aria, "Ruins of Athens".....	Beethoven
Mr. Myron W. Whitney.	
Symphonic Poem, Festklänge	Liszt
(To be concluded.)	

M. T. N. A.

General Program.

THE general program of the tenth annual meeting of the Music Teachers' National Association is as follows, and contains the latest corrections:

Wednesday, June 30.

9 A. M.—Organ Solo.	
Address of welcome.	
President's Address, A. A. Stanley, Prov.	
10 A. M.—Essay, "Music Teaching from a Psychological Stand-point," Dr. G. Stanley Hall, Baltimore.	
Discussion introduced by Charles W. Landon, Claverack, N. Y.	
11 A. M.—Piano Recital, Edmund Neupert, New York, with vocal assistance.	
Each essay to be followed by free discussion by the members.	

CHURCH MUSIC.

2 P. M.—Program illustrating the representative styles of Church Music, selected and accompanied with analytic remarks, by John H. Cornell, of New York,	
This program will be rendered by a select chorus.	

First Paper.—"The Uses of Music in Christian Worship," Rev. Joseph T. Duryea, D. D., Boston.	
Second Paper.—"Church Music practically considered," Cary Florio, New York.	

Third Paper.—"Church Music as an Applied Art," Waldo S. Pratt, Hartford.	
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8 P. M.—Concert of Organ and Chamber Music.—Clarence Eddy, E. M. Bowman, Arthur Foote, Gonzalo Nuñez, Charles R. Adams and others.	
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Thursday, July 1.

SECTION A.*

THE PIANOFORTE.

9 A. M.—Essay, "Mental Processes in Musical Execution," Stephen A. Emory, Boston.	
Discussion introduced by J. S. Van Cleve, Cincinnati, Ohio.	

10 A. M.—Essay, "Touch,"—Dr. William Mason, New York.	
11 A. M.—Essay, "The Proper Utilization of Practice Time," Albert R. Parsons, New York.	

Discussion introduced by Caryle Petersilea, Boston.	
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SECTION B.

THE VOICE.

9 A. M.—Opening Chorus.	
Essay, "The Responsibility of Vocal Teachers as Voice Builders,"—A. A. Pattou, New York.	

Discussion introduced by F. W. Root, Chicago, and G. Wesley Emerson, M. D., Boston.	
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10 A. M.—Essay, "Expression in Singing,"—Frank L. Tubbs, New York.	
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Discussion introduced by Jules Jordan, Providence, R. I.	
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11 A. M.—Essay, "Progress and Prejudice in the Development of the Singing Voice,"—Charles F. Webber, Boston.	
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12 P. M.—Piano Recital, by W. Waugh Lauder, Eureka, Ill., with vocal assistance.	
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13 P. M.—Essay, "The Practical Value of Certain Modern Theories respecting the Science of Harmony,"—J. C. Fillmore, Milwaukee, Wis.	
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Discussion introduced by Arthur Meres, Cincinnati, and Robert Bonner, Providence.	
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14 P. M.—Essay, "Musical Criticism: its History and Scope,"—Louis C. Elson, Boston.	
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Discussion introduced by Thomas A'Becket, Jr., Philadelphia, Pa.	
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15 P. M.—Concert of American Works. Orchestra, Chorus, Soloists, &c.	
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Friday, July 2.

MUSIC IN PUBLIC SCHOOLS.

16 A. M.—Singing by a chorus of 200 children from Boston Public Schools, under the direction of J. B. Sharland.	
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17 A. M.—Essay, "The Proper Treatment of Children's Voices,"—W. L. Tomlins, Chicago.	
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Discussion opened by H. E. Holt, Boston.	
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10 A. M.—Essay, "Music in Education,"—Hon. Thomas W. Bicknell, Boston.	
11 A. M.—Essay, "Tonic Sol-fa,"—Harry Benson, Boston.	
Discussion introduced by C. B. Cady, Ann Arbor, Mich., and H. R. Palmer, New York.	
2 P. M.—Concert, with vocal assistance,—Carl Faleten, Boston.	

3 P. M.—General business meeting. Reports of secretary and treasurer, vice-presidents, committee reports, election of officers, &c.	
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8 P. M.—Concert of American works. Orchestra, chorus, piano concerto, &c.—Louis Maas and others.	
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General Information.

The sessions of the association will be held in the Tremont Temple, Tremont-st., Boston.

The Quincy House, Beattie-st., a celebrated hotel, within five minutes' walk of the Tremont Temple, has been chosen as the most convenient stopping-place for members of the association. Through the courtesy of the proprietors, members will be received at \$2.50 a day, a substantial reduction from regular charges. Rooms may also be obtained on the European plan at \$1 a day and upward. To obtain this reduction tickets of membership must be shown when rooms are taken.

In order to secure reduced railroad rates it will be necessary to organize excursion parties from different sections of the country, and to facilitate such arrangements persons desirous of attending this meeting are requested to communicate with the following gentlemen: H. S. Perkins, 162 State-st., Chicago, Ill.; W. H. Dana, Warren, Ohio; N. Coe Stewart, 26 Jennings-ave., Cleveland, Ohio; E. M. Bowman, St. Louis "A." Mo.; F. C. Hahr, Richmond, Va. Information regarding this matter will also be furnished by the executive committee, the secretary or the vice-presidents of the respective States.

Tickets admitting the holder to all sessions, concerts and recitals may be obtained from the secretary or other officers of the association, and will also be found on sale at the leading music houses in Boston, E. Schubert & Co.'s, 23 Union-sq., New York; John Church & Co.'s, Cincinnati; also at prominent music stores in other cities. Price, \$2. These tickets when purchased by members of the profession constitute the holders "active" members, and coupons should be carefully filled out with full name and exact address, also stating the holder's branch of the profession. Other purchasers of tickets are constituted "associate" members. Tickets to single concerts or recitals fifty cents.

For further information address S. B. Whitney, 125 Tremont-st., Boston, Mass.

[Further announcements will be made in THE MUSICAL COURIER from week to week regarding the details of the convention. The programs of the various concerts will be given in full at an early date. Respecting the programs for the orchestral concerts, the indications are that they will be of a very high grade of artistic merit. It is to be hoped that the musicians of this country will sustain the association in the good work it is now doing.]

Cablegram.

MILAN, May 24.—Constanza Donita, the young American prima donna, has made another brilliant success here in "Mignon," in which she appeared last night. She is regarded as the rising star of the lyric stage.

Musical Items.

—A well-known artist, one of New York's first pianists and composers, desires to spend his summer vacation at any place out of town where he can find a sufficient number of pianoforte and composition pupils to defray his expenses. Applications should be made by letter to "Summer Vacation," care of THE MUSICAL COURIER, where particulars can be learned.

—Thousands of people listened to the first open-air free concert in the Central Park on last Sunday afternoon. Cappa, with his entire Seventh Regiment Band, gave a fine program with that perfection and dash of rendition which has made him known all over the country as one of the finest bandmasters we have. The multitude greatly enjoyed the musical treat, and enthusiastically applauded each number of the program.

—Messrs. Samuel French & Sons have engaged Mr. H. B. Lonsdale for the position of business manager for the Violet Cameron Opera Company, which, it is promised, will be one of the most complete organizations of this kind that have ever visited America from England. Miss Cameron has been for years a great favorite with the London public, and her managers are confident that she will become equally popular with American audiences. The season opens at the Standard Theatre October 4.

—The committee of the Cincinnati May Festival received the following letter, which is almost pathetic in its innocence:

GRAND RAPIDS, MICH.

GENTLEMEN OF THE COMMITTEE—I take the liberty to send you a picture of my little daughter, Aurora Blanch, six years old, pronounced the best soprano of her age in this country, and like to know if you would introduce her in the Musical Festival in your great city. Her voice is very sweet and distinct, and she sings selections such as serenade "Standchen," by Joachim Raff; "Brown Eyes has that Little Maiden," George Osgood, and more. She has sung in Powers's Opera House with great satisfaction, and would be a great attraction to your Festival. If your kind consideration would be favorable, you are at liberty to send her such selection as you deem proper for her to study for that occasion.

J. W. MINDERHANT.

This communication is charming, and we really hope the little miss will be able some day to delight and charm listening millions.

Elizabeth Correspondence.

ELIZABETH, N. J., May 15.

THE most interesting concert recently given in Elizabeth was that of the Westminster Vocal Union, held on last Wednesday evening at Westminster Church. This is the second season of the society which is rapidly improving under the direction of Mr. H. C. Williams, ably seconded by the accompanist, Mr. A. H. Clark. The chief features of the concert were sacred cantata, "The Holy City," by Gaul, and the fine "Hymn to Music" by Dudley Buck. In the cantata the chorus did some especially good in its shading of the opening chorus and in the precision and energy which it rendered "Thine is the Kingdom;" most praise, however, must be bestowed on the exquisite "Sanctus" and "List the Cherub Host" wherein the female voices were sweet and true. The solos were taken by Miss Ella Earle, an established favorite in Elizabeth, Miss Ada Forsman, Mr. Charles Herbert Clarke, of New York, and Mr. Powers, of Brooklyn. The "Hymn to Music," although some uncertainty was noticeable in places, was on the whole an artistic performance and showed more than anything else the really conscientious work done by chorus and conductor. The other numbers were a serenade by the Elizabeth Glee Club, solo by Mr. Clarke, songs by the soloists and closing chorus, "Song of the Vikings." Mr. Clarke, who has a pleasing tenor voice, sang "Angel at the Window," by Tours, Miss Earle, Haydn's "With Verdure Clad," and Mr. Powers "When You Sleep," by Kjerulff, and "The Sea hath its Pearls," by Tours. Mr. Powers has a rich, sonorous voice of unusual range; has, moreover, good delivery, and the song by Kjerulff was, from an artistic standpoint, the gem of the evening.

With the exception of this concert Elizabeth has been rather dull musically. The Mozart Vocal Union, from which we hope for good results next year, held its last meeting on Thursday. The Piano Club, an association of about thirty young ladies who meet every two weeks at the house of some member, has gone over some good classical music during the winter with much benefit to itself. At the last meeting Miss Alice Clark played the "Lullaby," by Otto Floersheim, which met, as it meets everywhere among musicians, with cordial appreciation.

The Rubinsteine Club, which embraces some of the best talent in the city, devotes an evening at stated intervals to study of some modern composer. An original essay is first read upon the life and artistic merit of the composer selected, and this is followed by selections from his works, interpreted by members of the club, assisted occasionally by professional talent. The club owes much of its success to the valuable assistance and interest of Mr. H. T. Finck, the well-known musical critic of the New York *Evening Post*.

Mr. C. H. Walker, organist of St. John's Church, having received a call to the Church of the Messiah in Brooklyn, entered upon his duties there at Easter. We are sorry to lose so good an organist who, although still young, has shown himself to be a sincere and earnest musician, never descending to a trap-style of playing or to common music. Mr. Walker has certainly a bright future before him, and deserves the recognition which his talent receives.

Closing of the Musical Season in Philadelphia.

PHILADELPHIA, May 17.

THE Philadelphia Chorus, numbering 350 well-trained voices, under the leadership of Charles M. Schmitz, gave on Monday and Tuesday, 16th and 17th of this month, two very interesting concerts at the Academy of Music. "The Spectre's Bride," by Anton Dvorak, was given Monday for the first time in this city. The theme is a variation of Burger's ballad of "Lenor;" it is a composition of great merit, and the baritone solo and chorus part are wonderfully dramatic. The choruses, which are very difficult and without doubt the most important part of the composition, were admirably rendered, and great credit is due to both singers and leader. Unfortunately the orchestra, through lack of rehearsals with the chorus, did not lend to the voices the support which they needed. Amongst the soloists Max Heinrich had the most arduous work of all; he sang with musical feeling and won the honors of the evening. Miss Gertrude Franklin, the well-known Boston soprano, has a very sympathetic voice, which shows a good training, but can hardly fill out our enormous Academy of Music and is not dramatic enough for the requirements of the soprano part in this cantata. Mr. Dennis is a good light tenor; however, he is absolutely incapable of singing such music, which requires a powerful voice.

The second concert, given the next evening, was composed of Verdi's "Manzoni's Requiem," which two years ago was so gloriously sung by the same chorus, under the name of the Musical Festival Chorus. Their work this year under their new name was as good as that of two years ago, but among the soloists the absence of Mme. Trebelli was greatly felt. She did the most of the work. Miss Emily Winant, who was the contralto of the last concert, is certainly a good singer, but she did not seem to be even familiar with the music, and her singing, consequently, was weak and insignificant. Mme. Fursch-Madi and Max Heinrich were, as always, thoroughly satisfactory. These two concerts were well attended, which shows the great interest taken in the work of the Philadelphia chorus, and must give the society great encouragement for next year. The fact is that we have now two musical organizations of which Philadelphia can well be proud—the Cecilian, led by Mr. Cross, and the Philadelphia Chorus, with Charles M. Schmitz as conductor. Which of the two will win the palm next year? J. VIERNOT.

Music at the Dominion Capital.

OTTAWA, May 17.

THE rendering of that most beautiful of soprano solos from "The Messiah," "I know that my Redeemer liveth," was one of the chief features in the beautiful Sunday-morning service last week at the new St. George's Church (Anglican), the voice of the lady singer being rich and sweet and the accompaniment being played with admirable ensemble. Offertory voluntary, Bach, fugue G, op. 68.

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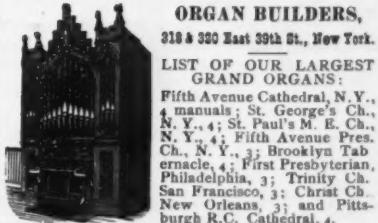
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THE MUSIC TRADE.

The Musical Courier.

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ESTABLISHED JANUARY, 1880.

No. 328.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, MAY 26, 1886.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 44 LAKESIDE BUILDING,

JOHN E. HALL, WESTERN REPRESENTATIVE.

A TERRIBLE BLUNDER.

SEVERAL months ago Mr. Charles J. Grass, who had frequently contributed highly interesting articles to the columns of THE MUSICAL COURIER, and who in point of ability as a practical piano tuner and artisan stands in the front rank of his profession, presented for our perusal an article entitled "On the Importation of European Pianos," and suggested its insertion in the columns of THE MUSICAL COURIER. After a careful reading of the article we rejected it on the ground that it contained many statements at variance with our views and contrary to the principles enunciated in our columns, and that its appearance would be damaging in its effects upon the piano industry of America; that while it was dictated in a perfectly conscientious manner and with the best intentions and holiest motives, it nevertheless was impracticable in its tendencies and frequently at variance with the facts, and that its spirit was one of such unbounded prejudice that it would recoil and act as a boomerang, instead of effecting the purpose originally intended by the writer.

The American Art (?) Journal published this article as its leader in its last number and in silence confirmed everything said in it, and it is the duty of THE MUSICAL COURIER to defend the piano trade of this country against the aspersion cast upon it in this article and correct some of the misstatements embodied in it, at the same time explaining why we rejected it.

In the first place it is known and admitted that the only musical journal that has kept the piano trade of this country posted on the subject of European pianos is THE MUSICAL COURIER; in fact, the very list of foreign pianos published in the American Art (?) Journal is taken word for word from this journal. Mr. Grass took the list from our columns. Had it not been for our persistent efforts in exposing the insidious importation of European pianos into this country the fact as it stands to-day would be unknown to the trade.

But we did not abuse the foreign piano maliciously. We pointed out the defects, admitted some advantages, expressed our opinion honestly, explained the influence of the climate upon foreign woods and related the facts. Therefore we could not print this statement of Mr. Grass, which appeared in last week's Art (?) Journal:

Is there a necessity for our continuing the use of imported piano wire and strings when piano wire and strings are, for all practical purposes, as finely made and tempered here.

We could not print it because the Music-Wire Tests made by THE MUSICAL COURIER demonstrated beyond peradventure that the foreign music wire was in every respect superior to that made in this country, and as a result there is hardly one piano manufacturer in the United

States to-day who, as a maker of high-grade pianos, will use any other wire except the Poehlman or the Houghton wires—the two wires that showed the best results during our laborious tests, some of which were witnessed by experts.

In fact, we take no stock at all in Mr. Grass's argument on the foreign piano. Our position is a different one. We welcome the piano in order to demonstrate practically that in its use here—that even could it possibly be made to stand here—the superiority of the American piano would force it out of the market.

The present is not the first time that foreign pianos have made their appearance in this country. During the end of the 40's and in the 50's thousands of foreign pianos entered this country. Thousands of Rosenkranz square pianos, especially made for this climate, were shipped and sold here; Irmler pianos came here for years in large quantities. Pianos from Germany, from Paris, and from London virtually poured in. What was the result? Such a stimulus was given to American piano manufacturing that from that very time we date the beginning of the American piano-making industry.

It was during the years of importation that the Steinways, the Gablers, the Hazeltons, the Deckers and the other Deckers, the Hardmans, the Hallet & Davises, the predecessors of Sohmer; the Stecks, the Knabes, the Fishers, the Haineses, &c., laid the foundations upon which this present immense piano industry has been built. And in view of these facts we are to be told, in mournful dirges, that the foreign piano is destined to force the American piano out of the market. That was a good argument during the strike, but to-day we say: "Let them come in. They are good enough." "We drove them back to European shores once before, and upon the ruins of those left here millions of dollars were made." "Since then the American piano has beaten the world." "Should we now fear the European piano?" "Let it come again; we will beat it again, and we will do it again on our merits." "Don't let us abuse it, for if we do we will make that piano popular."

However, the climax of Mr. Grass's argument is reached in the following statement which embodies a damaging reflection upon nearly every piano manufacturer in this country, with only a few exceptions. That the editor of the *American Art (?) Journal* permitted such a statement as the following to be printed in the columns of his paper only endorses what we have frequently asserted, viz., that Thoms, the editor, is a first-class candidate for a lunatic asylum. The man who permitted this statement to go into the columns of a paper published in the interests of the piano trade, should immediately be placed in the hands of his friends. Behold!

The want of necessary facilities, such as ingenuity, capital and machinery, obliges the majority of piano-makers to secure their actions from *action-makers*.

What say you, patrons of the *American Art (?) Journal*, to this assertion? Can you countenance a paper which tells you that as piano manufacturers you would not be obliged to secure actions from *action-makers* had you facilities such as ingenuity, capital and machinery? The statement, moreover, is false. The reasons why you do not make actions are altogether different ones, which we do not at present care to discuss; but here is a music trade paper—the *American Art (?) Journal*—which publishes to the world a statement to the effect that the piano manufacturers of this country have no facilities, no ingenuity, no capital to get machinery to make actions. What value has a trade paper to you, piano manufacturers, the editor of which is such an unmitigated ass, as to print such a statement?

And now as to the action manufacturer. According to this very article of Mr. Grass, the only manner in which these piano manufacturers can retrieve themselves is to make actions themselves. While Mr. Grass evidently desires to forward the interests of the *action-maker*, he virtually tells the piano manufacturer that the best course for him to pursue is to make actions!

OH! DU HEILIGER STROHSACK!!

ORGAN MANUFACTURERS. ATTENTION!—A piano house located in a large city is selling quantities of pianos on a plan of its own. Organs could also be sold on that plan by the firm. Organ manufacturers desirous to make an opening and do some business with this firm can address with catalogue,

B. B., care of THE MUSICAL COURIER,
25 E. Fourteenth-st., New York.

CHICAGO.

Latest Reports from Our Own Representative.

CHICAGO OFFICE MUSICAL COURIER,
44 LAKESIDE BUILDING,
CHICAGO, May 22, 1886.

IN addition to the list published in the last number of THE MUSICAL COURIER, we hereby announce the following agencies in Chicago:

S. BRAINARD'S SONS.....	C. D. Pease & Co. pianos. Newby & Evans. Western Cottage organs.
HAINES BROTHERS.....	Branch house represented by Thomas Floyd Jones. Warerooms, 366 Wabash-ave. Stultz & Bauer pianos.
CHICAGO MUSIC COMPANY...	Gibbs & Co. organs (stenciled). Miller piano (reported in last under Lewis, Newell & Gibbs).
STEGER & SAUBER.....	Krakauer Brother pianos. Dyer & Hughes organs.
CROSS & CO.....	Christie piano (not sold by A. Reed & Sons).

The Chicago Music Company reports that one of its publications, a music book, has reached the enormous sale of 750,000 copies.

The Steger & Sauber warerooms have been completed, renovated and improved. The firm will, in the future, carry a heavier stock of Sohmer pianos than ever before.

The Root & Sons Music Company is directly interested with the John Church Company, of Cincinnati, in the Everett piano, manufactured in Boston. The company is pushing the piano, both wholesale and retail. Clough & Warren organs are sold by the company.

The Shoninger Organ and Piano Company has settled on the warerooms at 215 State-st. Mr. Tony Anguera, who for the past twenty-six years has been with the W. W. Kimball Company has accepted a position with the Shoninger Company.

Mr. James Broderick, who has been with Julius Bauer & Co. for the past five years, has gone with the Mason & Hamlin branch here.

Mr. George Schleiffarth, with S. Brainard's Sons, has issued the following:

To the Music Trade:

In answer to the announcement of Wm. H. Boner & Co. and the statement of Mr. R. E. Graham, of Philadelphia, Pa., regarding the ownership and authority of Bowen & Schleiffarth to publish the topical song,

"THEY CAN'T DO IT, YOU KNOW,"

Messrs. Boner & Co. have had the prudence to refrain from charging us with infringing their copyright; but have doubtless hoped and intended that their recently issued card should be taken by the trade as involving such charge. We invite the trade to examine both copies and the facts as shown by the dates of the copyrights, ours in 1885, theirs in 1886, and the subjoined statement of Mr. George Schleiffarth, supported by the copyright granted to us as proprietors long before any other "authorized," or unauthorized edition had appeared.

We are advised that in the title, words and refrain it infringes our copyright, which we shall protect by all legal means.

BOWEN & SCHLEIFFARTH.

A CARD.

I, the undersigned, would respectfully inform the music trade that I am the sole composer of the melody of the topical song,

"THEY CAN'T DO IT, YOU KNOW,"

published by Bowen & Schleiffarth, Chicago; the words were written by Mr. Harry B. Smith, editor of the *Rambler*, and the name of Mr. Nat. C. Goodwin is used by his permission (given in the presence of a number of witnesses).

Yours sincerely,

GEORGE SCHLEIFFARTH.

The E. G. Harrington piano is sold by Horace Branch, the Steck agent.

The Mathushek Company's pianos can hardly be considered as represented now by Estey & Camp. There are only a few of these instruments on hand. The Estey pianos are pushed vigorously by Estey & Camp; also, Decker Brothers, and Behr Brothers & Co.'s pianos.

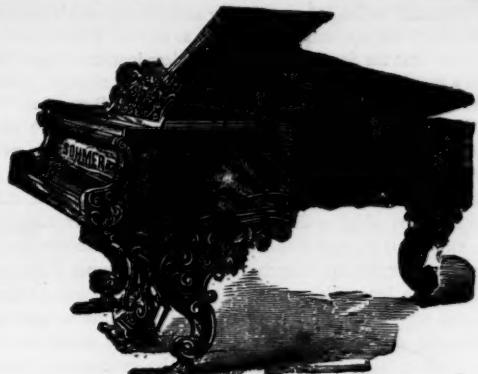
Violins and their Makers.

WE had the pleasure of meeting in Cleveland a local celebrity among the lovers of and performers on the violin, Mr. J. C. Hendershot, who took us to his home and exhibited three rare, old instruments, said to be a Stradivarius, a Maggini, and a Nicolo Amati, all three of which are in an excellent state of preservation; besides these he showed us some of his own handiwork, one of them being a beautiful copy of the Bernogna now being used by Camillo Urso. This copy was made at her suggestion and for her. All the instruments were most excellently well made and had a tone which any maker might be proud of.

Mr. Hendershot comes naturally by his talent for violin making; his father and grandfather were violin makers, and he has been making violins from his boyhood; although engaged in mercantile pursuits all his spare time is devoted to the workshop which he has fitted up in his private house.

SOHMER

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1852 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Cottages.
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1854 LONDON Member of the Jury, not competing.
1855 ANTWERP First Prize, Grand Diploma of Honour for overstrung Grandas.
1855 ANTWERP First Prize, Grand Diploma of Honour for overstrung Cottages.
1855 COLOGNE Only First Prize of Honour by Her Majesty the Empress Augusta.

TESTIMONIALS from Abt, Brahms, von Bülow, Friedheim, Ganz, Jädl, Liszt, Madame Clara Schumann, Servais, Thalberg and Wagner express the opinion that these Pianos possess incomparable beauty of tone, have an elegant touch, and remarkable durability.

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Skilled Judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

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Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

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WILCOX & WHITE ORGAN CO., Meriden, Conn.

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"LEAD THEM ALL."

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Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

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OFFICES AND WAREROOMS:

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NOW IN USE.

THE TRADE LOUNGER.

DURING the past week one of the editors of THE MUSICAL COURIER has been in Cincinnati, the other editor has visited Baltimore, and our Western representative has been in Cleveland and Chicago. Thus the patrons of this paper are not only benefited by its general circulation and influence, but also by the personal efforts of its editors. Nothing of this nature has heretofore happened in music-trade journalism.

* * * *

The Chicago office of THE MUSICAL COURIER, of which Mr. John E. Hall is representative in that city, is located at No. 44 Lakeside Building. Within the next few weeks it will be in full running order, and the latest and most important trade items from the West will appear in these columns furnished to us by our representative. The benefit which will accrue to the trade from this source will be duly appreciated in time.

* * * *

I have just noticed that the W. W. Kimball Company, of Chicago, has temporarily closed its organ factory on account of labor troubles in Chicago. In the circular letter sent out by the company it is announced that it is only after much trouble and difficulty that packing cases can be secured. This is due to the lumbermen and carpenters, who are still striking and agitating. The probabilities are that the factory will be in running order as soon as order will have been fully restored.

* * * *

Mr. Kranich and Mr. Bach, of Kranich & Bach, together with their wives, have been in Baltimore and Washington on their way to Old Point Comfort, where they will remain for a week or so on vacation. In the meanwhile the business and factory are conducted by the sons of these two gentlemen, and I understand that they are fully competent to attend to their important duties. Mr. Holmstrom, of James & Holmstrom, has been on a business trip to Washington, Baltimore and Philadelphia.

* * * *

Jordan, the successor of McCaffrey, now represents the Haines Brothers' pianos in Baltimore. By the way, in Baltimore I came across a stenciled New York piano marked Haines & Co. This kind of business should be stopped, as it is the very worst kind of stencil transaction, and as this paper is committed against it tooth and nail, I cannot do otherwise than denounce it. Messrs. Haines Brothers, the piano manufacturers, have refused to sell any of their pianos to Haines & Co., unless the latter firm abolishes its Haines & Co. stenciling. Haines Brothers state that they must protect their wholesale trade, which depends upon the integrity of the trademark, and although they at present are not taking any steps to prevent the continuation of the stencil "Haines & Co.", they absolve themselves from all connection with Haines & Co. by refusing to sell that firm any pianos as long as it stencils inferior or any kind of pianos "Haines & Co." That is the only course to pursue. The name of "Haines" on a piano should not be ruined by a stencil.

* * * *

Mr. Herrburger, of Herrburger-Schwander, Paris, now in this city, states that the normal working day in his factory is twelve hours, viz., from six A. M. to noon and from one P. M. to seven P. M. The factory closes at six in the morning—that is to say, that whatever workman comes later than six A. M. cannot gain access and must wait until one in the afternoon before he can go to work. How would our American workmen admire such a system?

* * * *

Hardman, Peck & Co. have been shipping a really enormous number of pianos into Texas. Frees & Son, of Dallas, have taken the largest number of these instruments. The retail trade of the house has also been excellent during the past few weeks, and many pianos in fancy cases of unique design have been sold by the house during the past weeks. The establishment of a retail branch house on Fifth-av. was one of the best "moves" made by this energetic firm, and it has already given the house a great prestige.

* * * *

The following extract from a newspaper published in one of the Hudson River towns has reached me:

THE STERLING PIANO.

The Sterling piano has been manufactured for over twenty years, has been sold everywhere in the United States, and given universal satisfaction in every instance. At the last exhibition of the American Institute in New York it was awarded first prize over all competitors, the eminent musician, George W. Morgan, being chairman of Committee on Award. The instruments are of fine action, rich tone and elegant finish. Mrs. George Quin, of Danbury, Conn., is canvassing this section for the Sterling piano, and has just made a sale of one

in Peekskill, which is in every way satisfactory, and would be pleased of the opportunity to prove to anyone wishing to buy a piano that the Sterling is not a worthless instrument and she not a fraud, but a responsible person, trying to make an honest living. Address, Mrs. George Quin, Peekskill Post-office.

Now the true and absolute facts in this case are that the Sterling piano has *not* been manufactured for over twenty years. It is just one year about that the Sterling piano made its appearance. Mr. Blake must put a stop to this sort of advertising. The parties who are engaged in this kind of business are subjecting themselves to the law in advertising in such a manner. Suppose I did not know the least thing about a piano and went into a piano wareroom the proprietors of which have been attracting my notice by the publication of a statement to the effect that their pianos are the celebrated "Sterling" pianos, now twenty years before the public or manufactured for over twenty years, and I afterward discovered that the statement was false? My next step would be to return the piano and demand the return of all the money I had ever paid for the instrument. Transactions based upon such kind of advertising are dangerous.

* * * *

Sanders & Stayman, of Baltimore, represent the Decker Brothers pianos in Baltimore and at their branch house in Washington. The detail of workmanship in the pianos of Decker Brothers is exquisite and is the cause of constant comment.

* * * *

The directory of the music trade containing the names and addresses of about 6,000 persons engaged in the music trade in this country, and published by H. A. Rost of this city, should be on the desk of every firm in this trade which is desirous to do business. Many firms have already secured a copy each of this valuable book, but I am astonished that there are still some firms who are without it. There is no doubt that those who are using it have a great advantage over the others who are not in possession of the small but valuable volume I refer to. It can be had at the office of THE MUSICAL COURIER for \$3.00 board cover and \$2.50 paper cover.

* * * *

J. Topping, one of the best piano and organ houses in the East, located in Calais, Me., writes to this office: "Do not know what we would do without your valuable paper." And a day later (last week) L. B. Powell & Co., Scranton, Pa., write that THE MUSICAL COURIER is a constant guide for them.

Cleveland Trade Matters.

MR. JOHN E. HALL, representing THE MUSICAL COURIER, was in Cleveland, Ohio, during the past week. He reports trade as quiet, but the outlook is considered very favorable. This is the full list of firms in that city and the instruments they represent, as stated to Mr. Hall:

H. M. BRAINARD & CO.

Have a fine wareroom in the Wilshire Building, 209 Superior-st., and handle Steinway pianos, Wheelock & Co. pianos, Hazelton pianos, James & Holmstrom pianos, Gabler & Brother pianos, Marshall & Wendell pianos, Haines Brothers pianos, Jewett & Goodman organs, Hallett & Cumston pianos, Story & Clark organs.

B. S. BARRETT, 92 Euclid-ave. Hallett, Davis & Co. pianos, Christie pianos, Emerson pianos, Wilcox & White organs.

B. DREHER, 347 Superior-st. Decker Brothers pianos, Clough & Warren organs, Kranich & Bach pianos, Burdett organs, New England pianos, Worcester organs, Newby & Evans pianos,

J. T. WAMELINK, 376 Superior-st. Hardman pianos, Kroeger pianos, Henry F. Miller pianos, Stultz & Bauer pianos.

No organs.

GEORGE HALL, 38 Public-sq. Behr Brothers & Co. pianos, R. M. Bent & Co. pianos, Kranich & Bach pianos, Whitney organs, F. Connor pianos, Peloubet organs, C. D. Pease & Co. pianos, Dyer & Hughes organs, Bradbury pianos, Bay State organs.

S. BRAINARD'S SONS, 52 Euclid-ave. Chickering pianos, Schomacker pianos, Knabe & Co. pianos, Gilbert & Co. pianos, Behning pianos, Brainard organs, Fischer pianos,

Mr. S. A. Jewett, of the Jewett & Goodman Organ Company, Cleveland, has in his possession a five-octave reed organ in good preservation made by his father, Peter Jenner Jewett, at Granby, Conn., in the year 1833.

Colonel Gray, of the Schomaker Piano Company, Philadelphia, was in Cleveland last Thursday on his way home from Chicago. Colonel Gray stated to our representative that he is going to take a vacation, and that he has so much consideration for his workmen that he has given them a vacation also.

A GOOD CHANCE.—A good chance is now open to a manufacturer of pianos to have his pianos represented on the road by a first-class man who thoroughly understands his business. He is now traveling for an organ manufacturer and wishes to combine the two—one-half expenses and one-half the salary required.

Address—Organ Manufacturer,

THE MUSICAL COURIER,

25 East Fourteenth-st., N. Y.

Twenty-six Years in the Organ Trade.

BY LEVI K. FULLER.

No. II.

JEREMIAH CARHART certainly had ability as well as taste for mechanical and musical pursuits, and was a man of genial nature. He experimented with an accordion as far back as 1837, and with the rocking melodeon in 1839, and produced his first instrument and patent in 1846, and was prominent in developing this industry. He attempted to sustain his patent for an exhaust bellows in a suit against Mason & Hamlin, but was unsuccessful. He then reissued it and interpolated additional claims, including one for the socket or tube board; he continued this until the patent had been issued to him three times and had lost its original simplicity; thus things went on till one day Charles Austin, of Concord, N. H., walked into the office of Estey & Co. and stated that Carhart had sued him; that he had made instruments containing everything Carhart had ever thought of years before Carhart had brought out his invention; had proven the same in court, and had won; that he had been offered \$6,000 for the control of the appeal, but had asked more, and the matter had fallen through. We gave him \$4,000 to defend the appeal. I met soon after in the city of Worcester, John L. Treat, of Treat, Linsley & Co.; Mr. Cook, of Shoninger & Co., and Taylor & Farley. We formed a syndicate to take care of the matter. Hon. Edmund Burke conducted the case, but Carhart finally withdrew the appeal and paid his costs.

An effort was then made in Congress to allow Carhart to go before the Commissioner of Patents and take out a new patent for whatever Carhart might show he had invented; the records of the Patent Office and Supreme and Circuit Courts were laid before Congress, and that body decided not to create any new rights for him. After his death his widow made another appeal to Congress, and on the 3d of March, 1870, Mr. Jenks, of Rhode Island, reported to Congress all the facts, with an adverse recommendation, and from this position Congress never receded. Cases of this kind are cited as of extreme hardship and wrong to meritorious inventors, and their woes are often pictured, but the facts were conclusively proven that Carhart was not the first inventor of either the exhaust bellows or the reed or tube board, two elements now known the world over as forming the "American system." Charles Austin made them before Carhart, and a man by the name of Fowle made one or more in 1818, at least twenty years before Carhart began his experiments, but Carhart appeared to be the first to take out a patent for what proved to be an old device. Mr. Burke had been Commissioner of Patents. He told me that there were rumors during Austin's trial of an older patent covering the same device, but the Patent Office at Washington was destroyed by fire in 1836 and no record of it could be found.

A few years ago Mason & Hamlin came into possession of the original of what is supposed to be the first American patent for reed musical instruments, a copy of which they very kindly gave me, and, upon examination, I was convinced that it was the one referred to by Mr. Burke, and sent a copy to the Patent Office at Washington, telling also of the whereabouts of the original and received the thanks of the government.

What, then, did Carhart do by which he should be held in remembrance by the trade? I answer boldly that he was a pioneer, that he was the first man that ever bent or twisted the tongue of a reed, known as "voicing the reed." He also developed and adopted the common scale of reeds in general use, also the present system of dampers or stops, and a system of riveting reeds never excelled; a wealth of improvements which have assisted in making the American organ what it is to-day, as much or more than the system which he patented, but these latter improvements he never patented. After Carhart's death, Emmons Hamlin, an apprentice of his, set up a claim as inventor of the art of voicing reeds, but I had it from Carhart's own lips that he taught him, and while engaged in making some inquiries for Estey & Co. about early organs and their makers, I found the same view prevailed with Austin, Needham, Prescott, Prince, Jewett and others.

An amusing incident occurred at Worcester during the interview of the syndicate alluded to in this letter. Farley had invited A. H. Hammond to the interview, but I refused to make any statement before him unless he deposited \$500 and signed a document to be bound by our agreement, on the ground that he was supposed to have an exclusive license from Carhart to control the reed trade of the country, and, as he charged \$1.20 per octave for reeds and boards, he declined and reluctantly left, but rapped at the door several times and called Farley out. But it was no use; the Carhart and Hammond combination was doomed. Taylor & Farley soon after began to make their own reeds, and with the advent of Munroe and others the reed question as a separate branch of industry assumed new and large proportions. There were rumors of a lawsuit between Hammond and Carhart. I learned from Needham that the contract existing between them was a very strong document, and not dependent upon the success of Carhart's claims in court. However, the waters settled down to quiet after the defeat in Congress, and no more was heard of it.

The early history of the reed business was filled with wars and rumors of wars; \$1.20 per octave and detectives; \$1 and a fight; bad blood and flight to Canada. That innocent-looking man, W. W. Kimball, asked me last year if I didn't think reeds could be made for 16 cents an octave. I whispered in his ear, "Yes." He hung his head and turned away with a "well, I don't know." He didn't say anything; but soon after went to California, where he remained for a long while, trying to recover his—health.

LEVI K. FULLER.

The Sensations of Tone.*

THE famous work of the distinguished Berlin professor is well known in this country to all who take an interest in the theory of music, and it is one of those books which matter of fact the student of music owes something more than mere thanks to the translator of Helmholtz, for, if the body of the work in its English dress is only a rendering of the meaning of the author, the copious notes and the general character of the information given by the translator render the volume of more value than the original German editions. The last German edition is the fourth, published in 1877, and the present is the second English edition, thoroughly revised and corrected, Mr. Ellis having taken special pains in order that not even a verbal change in the author's language should escape him. Twenty-two years ago, when Helmholtz's theories were first introduced to the notice of musicians, they were so novel as to be quite strange; but they were so true that they are now accepted as essentially valid by all who are competent to pass judgment.

In Germany the published objections almost exclusively related to the theory of consonance propounded by Helmholtz, those who prefer mechanical explanations expressing regret that room had been left for the action of artistic invention; while others, with more metaphysical proclivities, rejected the theory of consonance propounded by the author as too coarsely mechanical. In view of such facts Helmholtz concludes, justly enough, that he must have struck out "nearly the right path." His theory of consonance is a systematization of observed facts, and it is a mistake to make it the foundation of a theory of music, the essential basis of which is melody. Harmony has become to Western Europeans an essential, and, says Helmholtz, to our present taste, an indispensable means of strengthening melodic relations; but finely-developed music existed for thousands of years and still exists in ultra-European nations without any harmony at all. The object of this work is to connect the boudaries of physical and physiological acoustics with those of musical science and aesthetics. Physiological acoustics deal with the sensations of hearing, as when we recognize the difference between the tones of a violin and of a flute without our artistic enjoyment of the concert depending upon our conception of a violin or a flute; physical acoustics are essentially only a section of the theory of the motions of elastic bodies.

The first part of the work treats of the phenomenon of harmonic upper partial tones and its relation to quality of tone, leading to the statement of an hypothesis which explains the mode in which the auditory nerves are excited. The second part deals with disturbances produced by the simultaneous perception of two tones, *i. e.*, the combinational tones and beats; and the third part treats of the construction of musical scales and notes and the differences of national and individual tastes. The difference between a musical sound and a noise is defined by Helmholtz as a rapid periodic motion of the sonorous body in one case, and as a series of non-periodic motions in the other. A musical sound is recognized as a tone, and is distinguished by its force, its pitch, and its quality. The force depends on the amplitude of the oscillations of the particles of the sounding body; pitch on the number of vibrations completed in a given time (a second); and quality on that peculiarity which distinguishes the musical tone of a violin from that of a flute; of the clarinet from the human voice.

* On the Sensations of Tone as a Physiological Basis for the Theory of Music." By HERMANN L. F. HELMHOLTZ, M. D. Translated by ALEXANDER J. ELLIS, B.A., F.R.S. London: Longmans. All rights reserved.

The vibrational number, or pitch number, as it is now called, is found by several methods; but Helmholtz describes only the siren.

Mr. Ellis, however, in one section of a lengthy appendix, gives an account of the string method, the optical and electrical methods, and the application of harmonium reeds and tuning-forks. The ratios of the pitch numbers being once assigned to the consonant intervals, it is easy to calculate the ratios for the whole extent of the musical scale. The pitch numbers adopted throughout this work are based on a 16-foot C, having 33 vibrations per minute; but Helmholtz points out that all tones below E of the double bass are imperfect, and cannot be used musically except in connection with their higher octaves, to which they impart a character of greater depth. Musical tones which can be used with advantage and have a clearly distinguishable pitch lie between the limits of 40 and 4,000 vibrations, but the range of audibility for the average human ear is from 20 to 40,000 vibrations, or about 11 octaves. The 32-foot organ pipe has a pitch number of $16\frac{1}{2}$ vibrations, and its value is chiefly to enforce the higher octaves.

The only possible hypothesis as to the cause of the difference in quality of tone suggests that it depends upon the manner in which the vibratory motion is performed within the period of each single vibration; that is to say, the quality of the tone depends on the form of vibration. But it also appears that different forms of vibration may correspond to the same quality. The ear, too, when its attention has been properly directed to the effect of the vibrations which strike it, becomes aware of other tones besides that due to the pitch number of the musical note, and these are called the harmonic upper partial tones. It follows, then, that a musical tone is compound, and, according to G. S. Ohm, there is only one form of vibration which will give rise to no harmonic upper partials—viz., the pendular or simple vibrations of the tuning-fork. The tone produced by a tuning-fork is said to be simple, and it follows, therefore, that a musical tone may be either simple or compound, but generally compound.

The subject having thus been placed before the reader, Helmholtz proceeds with the analysis of musical tones by sympathetic resonance and by the ear, and then treats of the difference in the quality and of the apprehension of those differences. Thus the peculiarities of musical tones depend to a certain extent on the way in which they begin and finish; as, for instance, with slender strings on mobile soundboards, which yield the most piercing sounds when struck, as in the pizzicato of the violin. In brass instruments, notably trumpets and trombones, the tones commence abruptly and sluggishly, probably because it requires so much effort to excite the new condition of vibration; but in the flute, clarinet, &c., the length of the column of air is readily changed by opening and closing holes, and the transition from one tone to another is easy. Helmholtz refers to pianoforte makers selecting from one-seventh to one-ninth of the length of the string as the best striking point, because it was found to produce the best quality, and Mr. Ellis introduces a long note in which he quotes a most interesting historical *résumé* by Mr. A. J. Hipkins, from which we learn that one-eighth is the best distance. Notes of similar value are scattered throughout the book, which is thus, in its English dress, a complete repertory of the science of music and musical instruments.

The chapter on the apprehension of tone involves an essay on the construction of the human ear, which is freely illustrated, and which brings down the record of known facts that help to support the generally accepted hypothesis to the most recent of the more important investigations. Part II. commences with a chapter on combinational tones, which are heard whenever two

musical tones of different pitch are sounded loudly and continuously together. They are often called Tartini's tones, grave harmonics, and by Professor Tyndall resultant tones. In a note Mr. Ellis says that he has found it easy to render combinational tones audible to a hundred people at once by means of two flageolet pipes or whistles, blowing strongly, and choosing very close dissonant intervals. Thus g'' being sounded loudly on one pipe by an assistant, Mr. Ellis blows f'' sharp, when a deep note is instantly heard which, if the interval were pure, would be g' . The experiment is varied by giving first f'' sharp and then c'' in succession, when, if the intervals were pure, the combinational tone would jump from g to c' ; but, in reality, the jump is very nearly the same and quite appreciable (the notation is that which makes g fiddle G, and c' pitch C). For particular instruments, as the harmonium, the combinational tones can be made more audible by suitable resonators; but they are more readily heard when the intervals are pure, as, *e. g.*, from stopped organ pipes in just intonation.

The importance of combinational tones in the construction of chords shows that a thorough understanding of them is essential to the student of the theory of music, as are interference and beats. Interference can be readily appreciated by striking a tuning-fork and rotating it slowly near the ear of a resonator. Four positions will be found in which the fork is heard strongly, and four in which it is inaudible. The four strong positions are those in which either one of the prongs or one of the side surfaces of the fork is turned toward the ear, the weak or inaudible positions being intermediate. Beats are produced by notes of nearly the same pitch, and the number of them in a given time is equal to the difference of the number of vibrations of the two tones. A consideration of the phenomena of beats naturally leads up to the subject of consonances and their harmoniousness, and so to Part III., which deals with the Relationship of Musical Tones. One-part music is the original form of music with all people, and still exists among the Chinese, Indians, Arabs, &c., as Mr. Ellis has recently shown in his elaborate paper, portions of which are reproduced in an appendix.

The history of the growth of music from homophonic to polyphonic, and from the latter to the modern harmonic music, is briefly but sufficiently sketched, and in some of the chapters on the tonality of homophonic music, on the consonant chords of the tonal modes, on the system of keys, we find remarks which will perhaps astonish those who are merely mechanical musicians. Thus Helmholtz says: "Most of our modern musicians, accustomed to the major thirds of the equal temperament, prefer them to the perfect thirds when melody alone is concerned. But I have convinced myself that artists of the first rank—like Joachim—use the thirds of 4:5 even in melody. For harmony there is no doubt at all. Everyone chooses the natural major thirds."

The organ of the major scale is traced out by Helmholtz with some degree of elaborateness, and he shows how the c of the Lydian mode of the ancient Greeks (the major scale of the moderns) is really changed into c flat by its second relationship to g , which gives the ascending minor scale. The twenty appendices, especially the last, are full of information, the notes to Helmholtz's appendices being also of the greatest value. Diagrams and full explanations of the most useful of the keyboards for justly intoned instruments are given, such as Mr. Bosanquet's manual, Colin Brown's and H. W. Poole's keyboards; but in some of the miscellaneous notes where Mr. Ellis has relied upon writers not so accurate as himself there are errors, or, at least, misleading statements, as, for instance, where, speaking of the American free reeds, he quotes a writer who asserts that the American reed cannot make a deep excursion, for the suction is spent as soon as the tongue gets below the edge of the frame, and it is therefore not suited for expression, but produces a smooth and flexible kind of tone. In the same column, speaking also of the American reed, it is stated that "in voicing, a bend is made across the tongue, turning the point upward," an error which has been corrected several times. Similarly in a note appended to Helmholtz's remarks on the alleged "character of the keys," which he is unable to discern, except in pianofortes and bowed instruments, the opinion of Mr. H. Keatley Moore is quoted that the difference is due to the different leverage of the black digits—an idea which was shown to be rather fanciful in an English scientific publication. We must, however, take leave of this work, which we can cordially recommend to all who desire to learn what amount of science underlies music and musical instruments.

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GRAND CONCERT UPRIGHT, GERMAN RENAISSANCE.



—E. Zoller, piano broker, Indianapolis, is in town.
—Geo. L. Walker & Son, Philadelphia, have been succeeded by George L. Walker.
—Mr. George W. Lyon, of Lyon & Healy, Chicago, is in town and will remain eight or ten days.
—B. C. Sprague, Portland, Me., has started in the piano business as Sohmer agent. A good beginning.
—C. C. Mellor, of Mellor, Hoene & Henricks, Pittsburg, attended the Cincinnati May Festival last week.
—C. C. Colby of Christie & Co., has gone West on an extended business trip which will last about two months.

—Mr. Henry Dreher, the popular and pleasant traveling salesman for Decker Brothers, is in Cleveland paying a visit to his father, Mr. B. Dreher.

—Hinners, Fink & Co., reed organ manufacturers, Pekin, Ill., are succeeded by Hinners & Albertsen, who are pushing their organs with unusual energy.

—In a list published by the Buffalo *Sunday Times* containing the names of wealthy Buffalians, C. H. Utley, the Haines agent, is put down as worth \$75,000.

—Mr. Francis H. Underwood, formerly with the Smith American Organ Company, Boston, and at present United States Consul at Glasgow, Scotland, is the author of a "Handbook of English History," just published by Lee & Shepard.

—The Guild Piano Company, of Boston, has had a splendid success with its new catalogue and book of testimonials and information. New styles will soon be placed upon the market by this company, most of which will be more attractive than anything hitherto produced by the manufacturers of these pianos.

Mr. Andrew Nembach.

DURING his visit to Cincinnati last week one of the editors of THE MUSICAL COURIER had his attention attracted to the following extract taken from the Cincinnati *Commercial Gazette*. The subject of these remarks, Mr. Andrew Nembach, is a brother of Mr. George Nembach, of this city.

who is well known in musical and trade circles as one of the partners of the firm of George Steck & Co. Mr. Andrew Nembach is one of the foremost Western musicians and organists, and he has successfully entered the field of composition. He has reached the highest position in Masonry, being a Mason of the thirty-third degree. The article we refer to is as follows:

Mr. Andrew Nembach is organist of the Supreme Council, has been musical director of the Scottish Rite bodies of Cincinnati for the past twenty years, and it is greatly to his efforts in this direction that the Rite has assumed the position of being, musically, in Cincinnati, superior to any similar body in the United States. It was in compliment to Professor Nembach that the "divine art" was recognized by the Supreme Council as one of the arts under the patronage of Masonry, and the distinction was never more worthily bestowed than when the only musician in the United States received this honor. Professor Nembach is a member of Cynthia Lodge and of Haussmann Commandery, also of Cincinnati Chapter.

The thirty-third degree was conferred upon him at a special communication of the Supreme Council held September 13, 1884. As a musical and Masonic representative Professor Nembach has no equal in the country.

Albert Krell, of Cincinnati.

ALBERT KRELL lately removed to his elegant A and new quarters, No. 144 West Fourth-st., between Race and Elm sts., Cincinnati, only half a square from his old stand.

The building is a four-story stone and glass front house, with basement 20 x 150 feet deep and good light throughout the house.

The first floor is used as a general salesroom, pianos, organs and musical merchandise, the various makes Mr. Krell handles being all represented on this floor.

The second floor, 20 x 100 feet, handsomely papered, will be used the coming winter for recitals, and when not in use for the above purpose a large and selected stock of George Steck & Co.'s pianos will always be found on this floor by a passageway leading from this floor to two elegantly decorated rooms in the back. Mr. Krell will use one as his room for the manufacture of his renowned violins, the other to be used by musicians who desire to give lessons to pupils living some distance away from the city and its use for private quartet playing makes this room the rendezvous for all musicians.

The third floor will be used for the storage of pianos and organs and for all second-hand instruments.

The fourth floor for his extensive piano-repairing shop.

The basement is to be used for the storage of boxes, &c., and packing purposes, a large hydraulic elevator, capable of holding a large grand without taking off its legs, running through the entire building. Mr. Albert Krell represents the following makes: For his leader the Geo. Steck & Co., besides Behr Brothers & Co., Hallet & Davis Company, Christie & Co. pianos, and Kroeger & Sons, and Mason & Hamlin and Packard orchestral organs.

Not First-Class.

The following letter was received by us:
LEWIS, Ia., May 19, 1886.

Editors Musical Courier:

I enclose circular of the firm Kroeger & Son, New York. What truth is there in it? Do they manufacture high-grade pianos? I merely stopped over in this place, where I found the circular. Address your reply to Plankinton House, Milwaukee.

Respectfully, JAMES H. MCLEOD.

The circular enclosed is an advertising method, and in guarded language, contains many misrepresentations. No intelligent person would consider it worthy of notice while contemplating the purchase of a piano.

In answer to the question whether the firm manufactures high-grade pianos, we will state that the pianos are not high-grade instruments by any means. The firm is among our less significant concerns, and even the cases are not made by Kroeger & Sons, but by a firm of case-makers which manufactures cases for the makers of cheap or low-priced pianos. The firm was also in the stencil business in former years, and our statements made above are dictated by a sense of duty to those firms who really manufacture high-grade pianos.

Communication.

NEWPORT, Pa., May 18, 1886.

Editors Musical Courier:

Is the "Kellmer" piano, Hazelton, Pa., a stenciled instrument? If not, is it a reliable piano?

Very truly yours, WILLIAM M. SMITH.

[We never heard of a "Kellmer" piano. It is probably a stenciled piano. But why a person should stencil a piano with the euphonious name of "Kellmer" we fail to comprehend.—EDITORS MUSICAL COURIER.]

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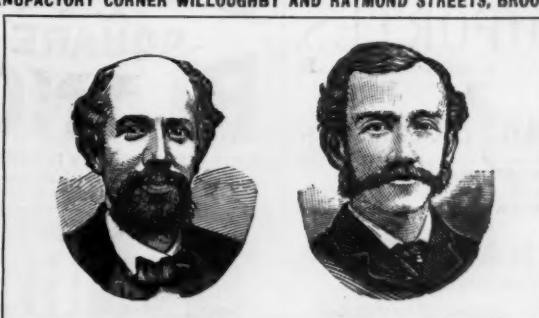
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Mr. J. P. COUPA, Mr. FERRARE, Mr. CHAS. DE JANON, Mr. N. W. GOULD, and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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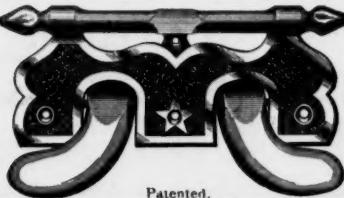
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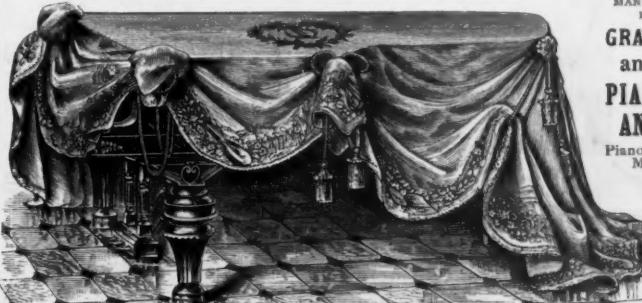
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